

Dance and Dancers

JANUARY 1955

1s 6d



1919



1925



1931



1933



Markova in *GISELLE*, Act 2



In *Die Fledermaus*



In *The Dying Swan*



1938



1939



1942



1950

THIRTY YEARS OF ALICIA MARKOVA

A NEW LONG PLAYING RECORD

'MIRACLE IN THE GORBALS'

Ballet Suite—BLISS

Overture ; The Street ; The Girl Suicide ;
The Discovery of the Suicide's Body ;
The Suicide's Body is brought in ; The Stranger ;
Dance of Deliverance ; Intermezzo ; Finale —
The Killing of the Stranger ;

MUSIC FOR STRINGS — *Bliss* - - - - 33CX1205

SIR ARTHUR BLISS *conducting the* PHILHARMONIA ORCHESTRA

C O L U M B I A



33 $\frac{1}{3}$ R.P.M. LONG PLAYING RECORD

COLUMBIA GRAPHOPHONE COMPANY LIMITED, RECORD DIVISION, 8-11 GREAT CASTLE STREET, LONDON, W.1



Freed's

FAMOUS BALLET SHOES

are worn by THE WORLD'S FAMOUS BALLERINAS including

Margot FONTEYN
Moirá SHEARER
Violetta ELVIN
Svetlana BERIOSOVA
Elaine FIFIELD
Pamela MAY
Celia FRANCA
Yvette CHAUVIRE

Colette MARCHAND
Nathalie PHILLIPART
Leslie CARON
Anne HEATON
Patricia MILLER
Margrethe SCHANNE
Natalie KRASSOVSKA
Kirsten SIMONE
Birthe SCHERF

FREDK FREED LTD

PERIOD Theatrical & BALLET SHOEMAKERS

SUPPLIERS OF BALLET HOSE, TIGHTS AND ACCESSORIES
GRAMS: REDSHUES, 1 ESQUARE, LONDON 94 ST. MARTIN'S LANE · LONDON, WC2 TEMPLE BAR 1810



The amateur as well as the professional will find his particular interest dealt with in this really beautiful book.

AT LAST—to fulfil a long-felt need—we present in this one volume, THE FIRST OF ITS KIND IN THE WORLD, an entertaining International Encyclopedia for all those lovers of music and the allied arts for whom no popular and comprehensive handbook has yet been published, and it has been skilfully compiled as a readable and interesting guide to the world of music.

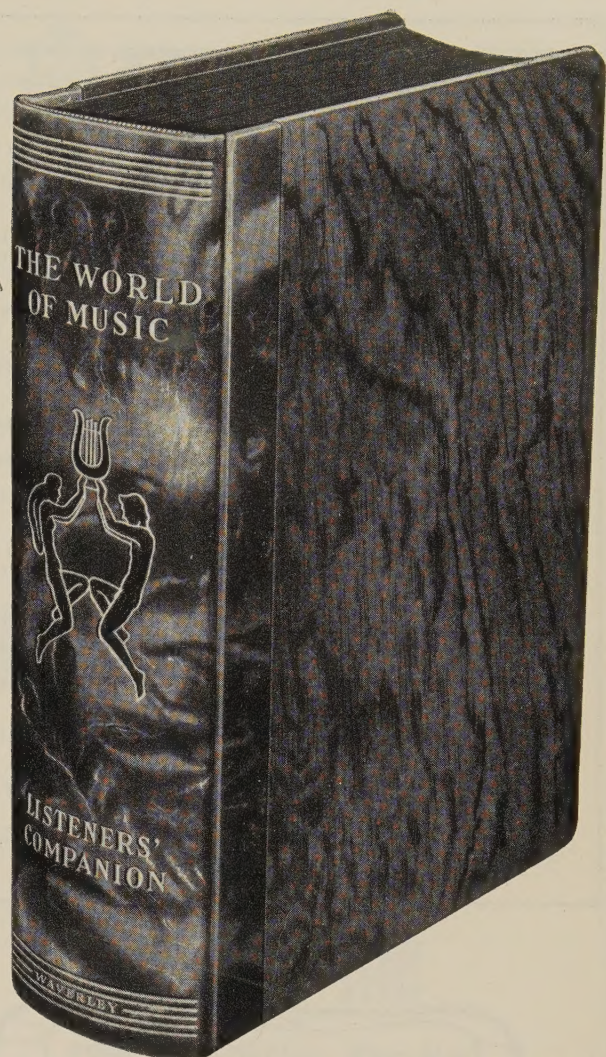
The book contains articles on every composer, instrumentalist and singer of note in both the classical and popular fields, and on all the best-known compositions from symphonies to popular songs, with quotations from the words and music. The plots of all the great operas and musical comedies are given in detail.

Some of the subjects included: **MUSICAL TERMS, THEORY, OPERA, MUSIC IN FILMS, FOLK MUSIC, BELL-RINGING, INTERNATIONAL RADIO INTERVAL SIGNALS, JAZZ, BALLET, CHURCH MUSIC, COMPOSERS IN HISTORIC PERSPECTIVE, ELEMENTS OF MUSIC, LISTS OF RECORDINGS, SELF-STUDY COURSES FOR PIANO, GUITAR, PIANO ACCORDION AND BALLROOM DANCING.**

The lavish illustrations, selected from thousands of photographs, form the best series of pictures to be found in any work about music. Many of the illustrations have never before been published.

The Book, which measures 10½ in. by 7¾ in., is superbly bound in Natural Mottled Calf with Gold lettering and design on the spine, and beautifully polished solid Mahogany panels. The top is burnished to match.

**EASY TERMS - only 10/6 monthly
if purchased after examination**



WE INVITE YOU
*to send for this Book
on approval for 7 days
No obligation-no charge*

FREE EXAMINATION FORM
TO THE WAVERLEY BOOK CO., LTD.

(Dept. D.D.I.) 96 and 97 Farringdon St., London, E.C.4

Please send me, carriage paid, for seven days' FREE examination, "THE WORLD OF MUSIC". It is understood that I may return the work on the eighth day after I receive it, with no further obligation. If I keep it I will send you a first payment of 10/6 eight days after delivery and eleven monthly payments of 10/6, thus completing the purchase price of £6 6 0. Cash Price Within 8 Days, £6.

Name.....

Address.....

Occupation..... State if Householder.....

Signature..... Date.....
(Parent's if under 21)
D.D.I.

Please fill in all particulars asked.

ELASTIC		BURNETS	LEOTARDS	
FISH-NET			HUG-ME-TIGHTS	
TIGHTS			COMBINATIONS	
OPERA HOSE			GLOVES, ETC.	
		FOR		
		THEATRICAL FABRICS		
WIDTH	MATERIALS		PER YARD	
48 in.	Art Muslins		2/6	
36 ..	Art Silk Satins		4/6	
36 ..	Art Silk Taffetas		3/6 & 7/11	
50 ..	Animal Baizes		15/6 to 29/11	
36 ..	Ballet Nets (Coloured), Superfine Quality	...	3/11	
54 ..	Ballet Nets (White Only), Superfine Quality		4/6 & 5/11	
36 ..	Coloured Tarlatan (piece of 12 yards)	...	24/-: ½ piece 12/-	
39 ..	Cotton Backed Satins		6/11	
72 ..	Felts, all wool		19/6 to 25/6	
35 ..	Frisette Metal Cloth		12/11	
38 ..	Gold Printed Sateens		6/11	
35 ..	Gold and Silver Lames		29/6 to 34/6	
48 ..	Gold, Silver and Colour American Leather Cloths		9/11—10/11	
36 ..	Harlequin Print (Traditional Colours)	...	6/11	
36 ..	Lustre Georgettes		5/11 & 7/11	
54 ..	Nets Rayon		3/11	
45 ..	Organdie Muslins (Permanent Finish)	...	4/11	
36 ..	Peasant Cottons		3/6—6/11	
36 ..	Plain and Check Gingham		2/11—5/11	
36 ..	Rainbow Shaded Georgette		10/6	
39 ..	Sateens		3/11	
36 ..	Slipper Satins		8/11	
36 ..	Stripe and Spot Spun Rayons		4/11	
36 ..	Spot Glitter Nets		10/9	
36 ..	Spun Rayons		3/11 & 4/6	
24 ..	Tinsel Tissues		5/11	
22 ..	Velveteens		9/11	
54 ..	Venetian Satins (heavy quality)		12/11	
36 ..	Diamante Satins		12/11	
THEATRICAL ACCESSORIES		BUCKRAM and FELT HATS		
22 GARRICK STREET, LONDON, W.C.2				
Tel.: TEMPLE BAR 3972 & 4893				

Joan Davis
SCHOOL OF STAGE DANCING,
60 GREEK ST., W.I. GERARD 1040
 The school where *ALL* the teaching staff are first-class theatre professionals



Special New Year Attraction

MODERN BALLETTIC-TAP CLASSES BY

Roy Gunson & David Kerr

Speciality Dancers now appearing in *The Talk of the Town*, Adelphi Theatre



PRODUCTION NUMBERS, ACTS AND AUDITION
 NUMBERS ARRANGED BY

Joan Davis

Dance Director and Co-Producer of: The Talk of the Town, Adelphi Theatre
Director of the entire Production of Cinderella, Empire, Liverpool, featuring Al Read

MILAN LONDON PARIS

PORSELLI

FAMOUS MILANESE TOE-DANCING SHOES

Supplied to La Scala Milan School and known all over the world for the entirely different method in which they are made

MILANESE BLOCK TOE BALLET SHOES

Satin, Pink, White and Black	17 11
Satin, Leather Toe Cap, Pink, White and Black	19 11
Satin, Famous Nicolini, Pink, White and Black	19 11
Canvas, Pink, White and Black	14 11
Canvas, Leather Toe Cap, Pink, White and Black	16 11
Leather, all colours to order	18 11

UNBLOCKED BALLET SHOES

Satin, Pink, White and Black	14 11
Canvas, Pink, White and Black	10 11
Leather, Black, Red, Green, Pink, Beige, White and Blue, size 000 to 10 15/11; 11 to 20 16/11	17 11

Gents Leather, Black and White from 17 11

Packing and Postage: 1 pair 6d., up to 4 pairs 10d., over 12 pairs postage free. All orders sent by return of post

C. Porselli

9 West Street Cambridge Circus London W.C.2

Temple Bar 2862 - Grams: Porselli, West Cent - Cables: Porselli, London
 GRAND PRIX & GOLD MEDAL EXHIBITION PARIS, 1924 & 1925
 Famous dancers realise that ballet shoes have a great deal to do with their success, that is why they insist on the famous PORSELLI BALLET SHOES

Under the direction of Marie Rambert

* Rambert School

Professional - Children's - Character

Junior and syllabus classes . . .

Special terms for professionals and promising male students . . .

Spring Term begins January 3

★ FOR PARTICULARS APPLY TO THE SECRETARY

Rambert School

Mercury Theatre · 2 Ladbroke Road

London W.11 Telephone: PARK 7233



The loveliest
BALLET SHOES
ever made
and
being improved
on daily

Agents in all
the towns

Sold all over the world

Gamba

46 Dean St., London, W1 : 55 Beauchamp Place, SW3

	Children	Adults
Tights cotton	12/11	14/11
Leotards	15/-	17/-
Hugmetights	15/-	17/-
all colours		

Practice Tunics
with knickers
19/11 all colours.

HARLEQUIN TIGHTS

RED & WHITE	} 25/-
RED & YELLOW	
BLACK & YELLOW	
BLACK & WHITE	
all sizes	

Send for price list and
measurement forms
from makers

**THEATRICAL
HOSIERY CO.**

8 New Row,
(opposite New Theatre)
St. Martin's Lane,
London, W.C.2.
COV 2251



Elastic fishnet tights 55/-pr. Opera Hose 35/-pr.



ROYAL FESTIVAL HALL

General Manager: T. E. Bean

CHRISTMAS SEASON

DECEMBER 27th to JANUARY 15th

Daily at 2.30 and 7.30 p.m.

By arrangement with Italia Conti & Festival Ballet

S. A. GORLINSKY

for Continental Opera & Ballet Entertainments Ltd.

announces

ALICIA

MARKOVA

as

THE SPIRIT OF THE LAKE

ANTON

DOLIN

as

ST. GEORGE

In a NEW and
SPECTACULAR PRODUCTION of

Where The Rainbow Ends

with

CLAUDE HULBERT WINIFRED SHOTTER
COMPANY OF 80 PERFORMERS

SPECIAL BALLET BY JOHN TARAS

FESTIVAL BALLET ORCHESTRA

(40 Players)

Conductor: LEIGHTON LUCAS

Produced by ANTON DOLIN

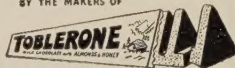
Tickets:— 5/- 7/6 10/- 12/6 15/-

BOOK NOW from Royal Festival Hall Box Office
(WAT 3191) and usual Agents



As exciting as the tempo of a Mazurka. As delicate as the movement of a waltz. As memorable as the grace and charm of the ballet.

BY THE MAKERS OF



INTERNATIONAL SCHOOL OF BALLET

MISS PAULINE GRANT

The Management are very pleased to announce that Miss Grant has accepted an invitation to become Honorary Production Consultant to the school.

PROFESSIONAL ENGAGEMENTS

Engagements were obtained by twenty out of the twenty-two pupils who completed their training in 1954.

NEW STUDENTS

Intending Professional Students should apply now for vacancies in the Summer and subsequent terms. Part-time Students, Adult Beginners and Children may join at any time.

For further details please write or telephone:

*The Secretary
International School of Ballet
17, Queensbury Mews West, London, S.W.7
KENsington 0624*

Anello & Davide

THE BALLERINA'S SHOEMAKER



*Maker of the finest ballet and theatrical
shoes, tights, leotards, ballet dresses
elastic hose, belts and make-up*

Worn by the stars of the ballet world

Send for price list and brochure



96 CHARING CROSS ROAD · LONDON WC2 · TEM 5019

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES

January 1955

Vol. 6 No. 1

WORLD'S LARGEST NET SALE IN THE FIELD

No material in DANCE AND DANCERS may be quoted or reproduced in whole or in part without the express written permission of the publisher or the copyright holder. The editor accepts no responsibility for unsolicited manuscripts. Opinions expressed by contributors are not necessarily also the editor's.

DANCE AND DANCERS is published by HANSOM BOOKS monthly on the 25th of the preceding month and obtainable of all newsagents, bookstalls and music shops by giving a firm order or by postal subscription: Post free terms: One year 20/-. Half year 10/-. (Foreign: pay in sterling or by international Money Order or through agents listed at foot of page 35.) Single copies 1/8 post free. Subscribers' copies are posted to arrive in Great Britain on the day of publication; they are

posted in plain, strong envelopes, flat and with strengthening card to prevent bending. Copies lost or accidentally damaged in the post are gladly replaced free. A loose leaf binder to hold 24 copies, value 9/6 is presented with every three year subscription (60/-). Binders for purchase are 10/6, by post. Please write clearly. State first number required. Back numbers from October 1951 available (except Dec. '51, Mar. '52 and April '53).

21 LOWER BELGRAVE STREET, BUCKINGHAM PALACE ROAD, LONDON, S.W.1. Telephone: SLOane 8087 and 2388. Display advert. rates on request. Classified ads. page 32. HANSOM BOOKS also publish every month MUSIC AND MUSICIANS, PLAYS AND PLAYERS and FILMS AND FILMING.



ALICIA MARKOVA in *L'Oiseau Bleu*

Photo: Maurice Seymour

Britain's "Russian" ballerina

ABOUT a year ago, when Markova was appearing as a guest ballerina with the Grand Ballet du Marquis de Cuevas in Paris, a well-known dancer came up to me in the interval after *Les Sylphides*; her eyes were starry and wet. "I must congratulate you", she said. "How nice of you" I replied starting to preen myself and adjust the ends of my bow tie, "but why?" "Because you are British and Markova is your ballerina. You don't know how lucky you are. She is so wonderful". She continued eulogising. It was no empty gush and she did not have to say what she said, but she said it because she obviously felt it very deeply.

Apart from anything else this conversation suddenly brought me face to face with an *idée fixe* I have had for years. Although I knew all about Markova's British parentage, to me she has always been a Russian ballerina. She was Russian-trained, brought up in a Russian company,

looks everybody's idea of a great Russian ballerina; yet she is British to the core. Another similar case is Lydia Sokolova, who to me and probably everyone else will always be a Russian ballerina. These are the unique cases that are bound to occur when the balance of power becomes deranged.

If I cannot remember Markova clearly with Diaghilev, her performances with those British-as-roast-beef organisations the Camargo Society, the Ballet Club and the Vic-Wells Ballet will always remain deeply etched in my memory. Yet here again she always seemed like a visiting ballerina from the Russian Ballet. Today, with British ballet rising to an exalted place in the world, we now claim Markova for ourselves.

The present generation thinks of her as the embodiment of the Romantic Ballet, the eternal Sylphide; but in those early days she was a technician of such strength that she could hold her own with anyone. If the Markova of the immediate post-Diaghilev years could be placed

beside today's so-called Queens of Technique they would show up badly. Markova had real technique; what we see now is mainly virtuosity. I do not wish to imply that Markova's technique is something of the past—far from it. Only last summer I saw her doing a *grande manège*, in the coda from the *Casse Noisette pas de deux*, that left me gasping—and I rarely gasp. No—she still has technique, and plenty; but so much is now talked about her “ethereal quality” and “her likeness to a lithograph” that if we are not careful we shall forget that this could only be achieved by prodigious technique and great schooling.

Markova is that rare thing, a born dancer. But natural ability is of little use unless it is guided properly. She was supremely lucky in that she was guided from an early age by Diaghilev, taught by Astafieva and Cecchetti, and later partnered by Dolin who always presented her in the best possible way. It was lucky also that she had the opportunity to dance the classics in the early days of the Vic-Wells Ballet. All these things have helped to make Markova what she is.

But although luck played a great part in her career, the deciding factor in the formation of Markova has been Markova herself. Though “dedicated” is an over-worked word as applied to a ballerina, I believe firmly that in Markova's life the dance comes before all else. I think the role of Giselle means more to her than the air she breathes.

There has grown up a legend that Markova is unapproachable, that she seldom speaks and that she is almost the supernatural being she so often represents upon the stage. How far from the truth this is! She has reserve, it is true; but that is a not unusual quality of great people. Break down that reserve and there is a very human person underneath. She has a great sense of humour and whenever we meet now we spend

most of the time laughing. Few people see the funny side of ballet better than she, nor is anybody more capable of laughing at herself than Markova—especially at the different rows she has had in the past. Any particular disagreement she may be having at the moment is not funny because it is bound up with her performance—that, as I have said, comes first—but is soon completely forgotten, her mouth relaxes and it has all turned into yet another amusing typical ballet incident.

It was Diaghilev who told his “little Alicia” that everything should be simple. She has, I know, never forgotten his words. On the stage everything she does is immaculate and simple—wonderful clean line and the most perfect finish to every detail. Her behaviour and dress in private life are much the same. With regard to dress she owes a lot to her great friend from the time of Diaghilev—Alexandra Danilova. “We are like sisters”, I have often heard Markova declare. There is no doubt that Danilova, with her fine dress sense and caustic wit, has been mainly responsible for giving Markova an international outlook and for helping her to see beyond the boundaries of this small island.

I have left it to others, better equipped than I, to lay their tributes at her feet and to place on record the various aspects of her art. I am happy that we have been able to dedicate this special issue to her while she is still at her height. It thus becomes a living thing and not a memorial, as so many special numbers are apt to be. “I am not dead yet, you know”, said Markova after I had told her that we were going to do this number. We then roared with laughter. No, this first great Russian-trained British ballerina is still very much with us, and at the present rate I should not be surprised if we are not one day doing another number—the second Thirty years of Markova.

P.W.

THIRTY YEARS OF MARKOVA 1925-55

Lilian Alice Marks was born in London on December 1, 1910. In order to strengthen her physique, her parents placed her in the Thorne Academy of Dancing at Palmer's Green. On February 21, 1919, she made her first appearance in a pupils' display when she gave a solo—an Eastern Dance. Her first public engagement was in George Shurley's pantomime, *Dick Whittington*, at the Kennington Theatre. She then became a pupil of Princess Seraphine Astafieva in the King's Road, Chelsea, where she was seen by Diaghilev who took her into his company in January, 1925. Her name was changed to Alicia Markova and here are the principal roles and events in her dancing career under this name:

1925. Joined the Diaghilev Ballet; name changed from Alice Marks to Alicia Markova; danced Red Riding Hood in *Aurora's Wedding*, Adagio in *Swan Lake* Act II, American Child in *La Boutique Fantasque*; solos: *Valse Caprice* and *Sylvia Pizzicato* in *Divertissement*, Rich Child in *Petrouchka*; Papillon in *Carnaval*; created the role of the Nightingale in Balanchine's *Le Chant du Rossignol*; danced other small roles in Diaghilev repertoire.

1926. Solos as Smoke from Fire and a Squirrel in *L'Enfant et les Sortilèges*, a cygnet in the *Swan Lake pas-de-quatre*; corps de ballet and small solo roles in *Les Sylphides*, *Les Noces*, *Triumph of Neptune* and *Prince Igor*.

1927. In the repertoire and Opera ballets in Monte Carlo; title role in Balanchine's *La Chatte*.

1928. Repertoire; danced *Le Rossignol* and *La Chatte* at one performance, caught chill and became dangerously ill; later danced *Bluebird* and *pas-de-deux* from *Cimarosiana*.

1929. Diaghilev died, company disbanded.

1930. Danced in opera season in Monte Carlo; in production of Dryden's *Marriage à la Mode* (Ashton choreography) at Lyric, Hammersmith.

1931. Joined Marie Rambert's Ballet Club; title role in Ashton's *La Péri*, as Katie Willows in his *Lord of Burleigh*, *Swan Lake pas de deux*; with Camargo Society in de Valois' *Cephalus and Procris*, Polka in Ashton's *Façade* (later with Ballet Club), Creole Girl in Ashton's *Rio Grande*; in *Dance of the Hours* (three times

daily) at Regal Cinema, Marble Arch.

1932. With Ballet Club: Myrrha in Tudor's *Lysistrata*, Etoile in Ashton's *Foyer de Danse*; with Camargo Society as Bambu's Sweetheart in Ashton's *High Yellow*, as Terpsichore in de Valois's *Origin of Design*, as Venus in Ashton's *Mercury*, in de Valois' *Fête Polonoise* (later at the Wells), *Swan Lake* Act II; guest appearances with Vic-Wells in *Cephalus and Procris*, as Echo in de Valois' *Narcissus and Echo*, as The Fairy Princess in de Valois' *Nursery Suite*, as Psyche in Doone's *Enchanted Grove*, in ballet from *Faust*; in musical, *Kiss in Spring* (Ashton choreography) at the Alhambra Theatre; visited Copenhagen with the Operatic Association Company.

1933. At the Ballet Club; The Lady Friend in Ashton's *Les Masques*; joined Vic-Wells Ballet as a regular ballerina; as the Bride in de Valois' *The Wise and Foolish Virgins* and *Fête Polonoise*; created principal role in Ashton's *Les Rendez-vous*; in *Les Sylphides*, *Spectre de la Rose*, *Carnaval* and *Blue Bird pas-de-deux*; with the Camargo Society in *Swan Lake* Act II at Covent Garden; on Television in *Faust* ballet; at Coliseum in Dolin's *The Nightingale and the Rose* and *Rameau pas-de-deux* (Ashton); in non-stop variety with Dolin; Tour of Spain.

1934. At the Ballet Club; La Goulue in de Valois' *Bar aux Folies-Bergère*, Marguerite in Ashton's *Mephisto Valse*, in *Aurora* and *Blue Bird pas-de-deux*, Columbine and Papillon in *Carnaval*, Debutante in *Façade*, *Swan Queen* in



HER FIRST ROLE, as Salome in the pantomime, *Dick Whittington*, in 1920.

Swan Lake, Terpsichore in Ashton's *Mercury*, Valse and Mazurka in *Les Sylphides*, in Ashton's *The Tartans*; in ballet in *Elijah* at Albert Hall; in Opera *La Cenerentola* (de Valois' choreography) at Covent Garden; with the Vic-Wells: in full-length *Casse-Noisette* in *Giselle*, in full-length *Lac des Cygnes*, Alicia in de Valois' *The Haunted Ballroom*.

1935. With Vic-Wells: The Betrayed Girl in de Valois' *The Rake's Progress*. Left Vic-Wells with Anton Dolin to form the first Markova-Dolin Ballet (first performance in Newcastle on November 2): Columbine in *Carnaval*, in *Casse-Noisette*, *Rose Adagio*, in *Giselle*, in *Lac des Cygnes*.

1936. With Markova-Dolin Ballet: created Nicolette in Toyé's *Aucassin and Nicolette*, in Lester's *Bach Suite* (Suite No. 2 in B Minor); in pantomime *Mother Goose* with Dolin at London Hippodrome.

1937. With Markova-Dolin Ballet: As the Blue Page Boy in Nijinska's *The House Party* (*Les Biches*), in Nijinska's *La Bien Aimée*, Columbine, a Stenographer in Lester's *Death in Adagio*; Markova-Dolin Ballet disbanded in the autumn.

1938. Joined Ballet Russe de Monte Carlo; in *Spectre de la Rose*, *Les Sylphides*, Fokine's *Les Elfes* and his *L'Epreuve d'Amour*, in *Giselle*; created role of Spirit of the Air in Massine's *Seventh Symphony* (Beethoven); first performances in America, including *Lac des Cygnes*, *Swanilda* in *Coppélia*, the Ballerina in *Petrouchka*.

1939. With Ballet Russe de Monte Carlo: created role of The Woman in Massine's *Rouge et Noir* (Shostakovich Symphony No. 1) Queen of Hearts in Balanchine's *Poker Game*, in Massine's *Capriccio Espagnol*, and repertoire. Last pre-war London appearance in *Faust* ballet at the Royal Albert Hall.

1940. In America with Ballet Russe de Monte Carlo: in repertoire; created role of *Princess Turandot* in Massine's *Vienna 1814*.

1941. In repertoire with Ballet Russe de Monte Carlo; ran Jacob's Pillow Summer School with Dolin; joined Ballet Theatre: in *Giselle*, Taglioni in Dolin's *Pas-de-Quatre*, Fokine's *Dying Swan*, in Tudor's *Lilac Garden*, Princess Hermilia in Fokine's *Bluebeard*, *Les Sylphides*, *Swan Lake*, *Princess Aurora*.

1942. In repertoire with Ballet Theatre: created role in Massine's *Don Domingo*, a Nymph in Dolin's *Romantic Age*, Zephyr in Massine's *Aleko*.

1943. In repertoire with Ballet Theatre: created role of Juliet in Tudor's *Romeo and Juliet*.

1944. Temporarily left Ballet Theatre and went into Billy Rose revue *Seven Lively Arts*, dancing in Dolin's ballet to Stravinsky's *Scènes de Ballet*; returned to Ballet Theatre.

1945. Formation of new Markova-Dolin Group. Toured Central America between Ballet Theatre dates in *Les Sylphides*, *Pas-de-Quatre*, *The Nutcracker*; in title role of Bolm's *The Firebird* with Ballet Theatre.

1946. Further tour with Markova-Dolin Group. Guest artist with original Ballet Russe, created title role in Taras' *Camille*.

1947. With Original Ballet Russe: in Robbins' *Pas de Trois*. Left Original Ballet Russe and made further tours with Markova-Dolin group which were also guest artists with the Mexican Ballet; in Hightower's *Henry VIII*, in Dolin's *Lady of the Camellias*; with Dolin touring Cuba, Jamaica and Central America.

1948. Further tours with Markova-Dolin group, toured the Philippines with Dolin; returned to England as guest of Sadler's Wells Ballet: in *Don Quixote pas-de-deux*, *Giselle*, *Lac des Cygnes*, *Sleeping Beauty* (first time in full-length) *Les Sylphides*; returned in autumn

A RECENT ROLE in *Ana Ricarda's* solo *Bolero* 1830 which was created especially for Markova's concert performances. It was first given at Folkestone when Markova was giving some concert performances with Michael Somes in 1953.

In order to make a contrast to the strictly classical soli and pas de deux which usually form the main bulk of any concert performance, Markova got Ricarda to create this gay solo based on a classical Spanish *Bolero* of the last century. It was excellent for showing the lighter, wittier side of Markova which is not always evident in the more soulful creatures—the swans, the sylphides, the wilis—with which she is so often associated today.

Her feet twinkled in the entrechats and little jumps which are such a feature of the Spanish dance of this period, the carriage of her head and arms seemed to evoke the ballerina Fanny Elssler in her most famous ballet, *Le Diable Boiteux*. Yet Although Markova gave the dance with a great sense of fun she was always in the style of the dance, never burlesquing it for a moment. It was just another example of her perfect sense of fitness and style.

Photo: Walter E. Owen



to Ballet Russe de Monte Carlo, revived *Rouge et Noir* and *Pas de Quatre*.

1949. Arena performances with Dolin and company in Empress Hall, London; toured South Africa with Dolin; Arena ballet in Haringay Arena. Toured England with concert

group—Gala Performances of Ballet—in Chopiniana, Mr. Puppet, *Blue Mountain Ballads* and concert repertoire.

1950. Ballerina of newly-formed Festival Ballet with Dolin as principal male dancer and Artistic Director. In *Giselle*, *The Nutcracker*, *Les Sylphides*, *Dying Swan*, *Swan Lake* Act II, *Petrouchka*, *Pas-de-Quatre*.

1951. In Festival Ballet repertoire: created role in Lichine's *Symphonic Impressions*; temporarily left Festival Ballet on October 1 due to sprained ankle; rehearsed Marguerite in Ashton's *Vision of Marguerite*.

1952. Returned to Festival Ballet in Monte Carlo but after one performance of *The Nutcracker* had to give up owing to ankle not having fully recovered; left Festival Ballet; guest performances in South America at Colon Opera House; returned to New York Ballet Theatre as guest artist.

1953. With Ballet Theatre and various guest appearances including American television; returned to Sadler's Wells Ballet as guest ballerina in April in *Giselle*, *Swan Lake* Act II, *Les Sylphides*; concert performances with Somes including Ricarda's *Bolero* 1830; with Ballet Theatre in Paris (first season for 14 years); guest appearances with Winnipeg Ballet; guest ballerina with Grand Ballet du Marquis de Cuevas in *Les Sylphide*, *Giselle*, *Pas-de-Quatre*, Nijinska's *Autumn*; in ballet in *Die Fledermaus* at Metropolitan Opera, New York.

1954. Toured British Isles, Paris and America with Miskovitch: concert repertoire including *L'Après-Midi d'un Faune*; toured Portugal with Rasmine in concert repertoire; the Spirit of the Lake in ballet by Taras in *Where the Rainbow Ends* in London.

THESE HAVE PARTNERED MARKOVA

CONSTANTIN TCHERKAS. Red Riding Hood and the Wolf, and Blue Bird in *Aurora's Wedding*.

NICHOLAS EFIMOFF. Adagio in *Swan Lake*, Act 2.

NICHOLAS LEGAT. *Carnaval*.

SERGE LIFAR. Pas de deux *Cimarosiana*, *La Chatte*, *Giselle*.

ANTON DOLIN. Blue Bird in *Aurora's Wedding*, *Cimarosiana*, *Swan Lake* Act 2, *Les Sylphides*, *Enchanted Grove*, *Lord of Burleigh*, *The Nightingale and the Rose*, *Giselle*, *Nursery Suite*, *Casse Noisette*, *Ballet in Mother Goose Pantomime*, *Aucassin and Nicolette*, *The Beloved One*, *Les Biches*, *Spectre de la Rose*, *Aurora pas de deux*, *Rose* Adagio, *Aleko*, *Don Domingo*, *Princess Aurora*, *Romantic Age*, *Capriccioso*, *Firebird*, *Robbin's Pas de Trois*, *Henry VIII*, *La Sylphide*, *Don Quixote*, *Chopiniana*, *Lady of the Camellias*, *Blue Danube Waltz*, *Mr. Puppet*, *Blue Mountain Ballads*, *Symphonic Impressions*.

ANATOLE VILZAK. Waltz in operetta at Monte Carlo.

FREDERICK ASHTON. *Marriage à la Mode*, *Swan Lake*, *La Péri*, *Foyer de Danse*, *Les Masques*, *Bar aux Folies-Bergère*, *Facade*, *The Tarians*, *High Yellow*.

WALTER GORE. *Les Masques*, *Lystrata*, *Mephisto Waltz*, *Les Rendezvous*, *The Rake's Progress*.

WILLIAM CHAPPELL. *Lord of Burleigh*, *Mercury*, *Rio Grande*, *Dance of the Hours* in Regal Cinema presentation.

HAROLD TURNER. *Cephalis and Procris*, *Kiss in Spring*, *Blue Bird in Aurora's Wedding*, *Casse Noisette*, *Les Rendezvous*.

RUPERT DOONE. *Les Sylphides*, *Aurora pas de deux*.

STANLEY JUDSON. *Cephalis and Procris*, *Narcisse and Echo*, *Casse Noisette*, *Giselle*, *Les Sylphides*, *Fête Polonoise*, *The Wise and Foolish Virgins*.

STANISLAS IDZIKOWSKY. *Spectre de la Rose*, *Carnaval*, *Blue Bird in Aurora's Wedding*, *Les Sylphides*, *Aurora pas de deux*, *Swan Lake pas de trois*, *Les Rendezvous*.

ROBERT HELPMANN. *The Haunted Ballroom*, *Giselle*, *Casse Noisette*, the complete *Swan Lake*.

FREDERICK FRANKLIN. *Carnaval*, *Aucassin and Nicolette*, *Les Sylphides*, *Blue Bird*, *The Beloved One*, *L'Epreuve d'Amour*, *Coppelia*, *Rouge et Noir*.

KEITH LESTER. *Bach Suite*, *Death in Adagio*.

MICHEL PANIEFF. *Coppelia*, *Swan Lake*, *L'Epreuve d'Amour*, *Les Elfes*.

ROLAND GUERARD. *Blue Bird*, *Spectre de la Rose*, *Carnaval*, *Giselle*, *Rouge et Noir*.

IGOR YOUSKEVITCH. *Seventh Symphony*, *Giselle*, *Les Elfes*, *Les Sylphides*, *Carnaval*, *Coppelia*, *Rouge et Noir*, *Casse Noisette*, *Spectre de la Rose*.

ANDRE EGLEVSKY. *Casse Noisette*, *Swan Lake*, Act. 11, *Robbins' Pas de Trois*, *Rouge et Noir*, *Capriccio Espagnol*, *Blue Bird*.

GEORGE ZORITCH. *Les Sylphides*.

MARC PLATOFF (PLATT.). *Rouge et Noir*, *Poker Game*.

LEONIDE MASSINE. *Vienna 1814*, *Aleko*, *Petrouchka*.

GEORGE SKIBINE. *Les Sylphides*, *Bluebeard*, *Swan Lake*, *Princess Aurora*, *Aleko*, *Don Domingo*, *Giselle*.

HUGH LAING. *Lilac Garden*, *Romeo and Juliet*, *Aleko*.

JOHN KRIZA. *The Romantic Age*, *Les Sylphides*, *Romeo and Juliet*.

ROMAN JASINSKY. *Rouge et Noir*, *Seventh Symphony*.

OLEG TUPINE. *Les Sylphides*, *Robbins' Pas de Trois*, *Concert Repertoire*.

JOHN GILPIN. *Blue Bird*, *Les Sylphides*, *Giselle*, *Casse Noisette*.

MICHAEL SOMES. *Giselle*, *Swan Lake*, Act 2, *Concert repertoire*.

JOHN FIELD. *Les Sylphides*.

VLADIMIR SKOURATOFF. *Giselle*.

MILORAD MISKOVITCH. *L'Après-Midi d'une Faune* and *Concert Repertoire*.

ALEXIS RASSINE. *L'Après-Midi d'une Faune* and *Concert Repertoire*.

Artist and Person

From the historian and critic who has seen Markova since one of her earliest performances.

I FIRST saw Alicia Markova, then Alice Marks, dance on June 26, 1923, at the Albert Hall, when Princess Astafieva presented a programme of dances rendered by her pupils. Markova was then thirteen and she danced three numbers—a *pas seul* from *Sylvia*, *The Swan*, and *The Dragonfly*—all arranged by her teacher. I remember that, while impressed by the unusual quality of the small dancer's performance, I was a little worried about her legs, which were so thin and fragile that I feared they would break. I did not then foresee how in a few years' time, those legs would achieve that elegance which is so typical of her physique.

I cannot quite remember the exact date when I made her personal acquaintance or the circumstances of it. But I was early interested in that small pale child, so reserved and shy, who liked nothing so much as to look at pictures of famous dancers of the past and near present. So much so, that, as Anton Dolin has related in his biography of his partner of long years, "I invited her to come whenever she liked and examine the dance books in my shop. She accepted the invitation and would come and sit in an armchair, absorbing atmosphere and inspiration as she slowly turned over the pages of a book and read the message it contained for her."

Some twelve months after Markova's appearance at Albert Hall came that wonderful day when Diaghilev called at the studio of Astafieva, a former member of his company, to watch a class. The great director was so much taken by the promise he saw in Markova that he promised to engage her for his troupe, which she joined in 1925. But she was so small that it was not easy to find roles for her. I remember well her delightful dancing as Red Riding Hood in the *pas de deux* from *Aurora's Wedding*. For four years she worked under Diaghilev's immediate eye, then, just as the future seemed to offer unbounded opportunities, the director died, and all her castles crumbled into ruin.

In 1931, when the Ballet Club began its first season, Marie Rambert, with her keen sense of a dancer's quality, engaged Markova as guest artist, and there is no doubt but that she contributed much to the success of that venture, besides providing Ashton, then striving to learn the difficult calling of choreographer, with a wonderful instrument for the realization of his ballets.

How good she was too as La Goulue in de Valois' *Bar aux Folies-Bergère*. If she did not present the can-can dancer of actuality, she achieved a portrait at once piquant and harmless as a salted almond.

A year later she also danced, from time to time, with the Vic-Wells Ballet and in 1933 became its ballerina. I do not think present-day ballet-goers realize how greatly English Ballet, in those early days of its arduous and painful

MARKOVA'S FIRST CREATED ROLE (top left) with the Diaghilev Ballet. As the *Nightingale* in Balanchine's *Le Chant du Rossignol* which was the second ballet version of Stravinsky's opera. The costume which she is wearing had to be re-designed for her by Matisse as the first all-over tights were not considered suitable for a young girl. Matisse therefore contrived the chemise-like shirt and trousers.

Her other important modern rôle in the Diaghilev repertoire was the title rôle in Balanchine's *La Chatte* (bottom left) in which she danced with Lifar.

struggle for existence, is indebted to the inspiration and model of Markova's dancing.

Not only did she interpret the principal role in many new works, but she danced such classic parts as the title-role of *Giselle*, and that of Odette-Odile in *Swan Lake*. Without Markova, I doubt if, at that time, it would have been possible to stage successfully such ballets, nowadays the foundation of most repertoires. Markova's *Giselle* has been the model for so many subsequent English interpreters of the role, yet no other English dancer has so far achieved that fantastic ethereal lightness which makes her second act outstanding.

I would assert that many of the roles Markova created have never been danced so well by others, and the ballets to which they belong have suffered in consequence.

Take, for instance, de Valois' *The Haunted Ballroom*. When the young heir told his women guests of the tragic legend associated with the ballroom, the spectator shared in that perceptible shiver with which Markova (as Alicia) betrayed her dread of her surroundings as, trying to mask her feelings, she glided from the room. And in the second scene, when Markova represented a ghost, could any other dancer be more phantom-like in the way she seemed now to take shape, now to drift away, paradoxically ever present and yet never there, a yielding, elusive, fascinating, maddening phantom, remorselessly forcing the Master to that final mad dance which was to take his life? I could cite many other examples, both grave and gay, of roles to which Markova gave much, but space forbids.

Today we have many English ballerinas, yet not every one looks the part "off-stage". You could never say that of Markova, whose quiet elegance in clothes, always worn with her becoming sense of style, proclaim the ballerina *pur sang*.

When you think of all that Markova has done over the last three decades, of her contribution to the Ballet Rambert and the Vic-Wells Ballet, of her years with the Markova-Dolin Ballet, and how she has represented English Ballet in so many parts of the world, it seems inexplicable, and, to say the least, ungrateful, that neither government nor university has so far thought fit to pay tribute to her achievement, a neglect she has borne nobly, in silence and with never a whisper of complaint or resentment. *Floreat Markova!*

CYRIL W. BEAUMONT

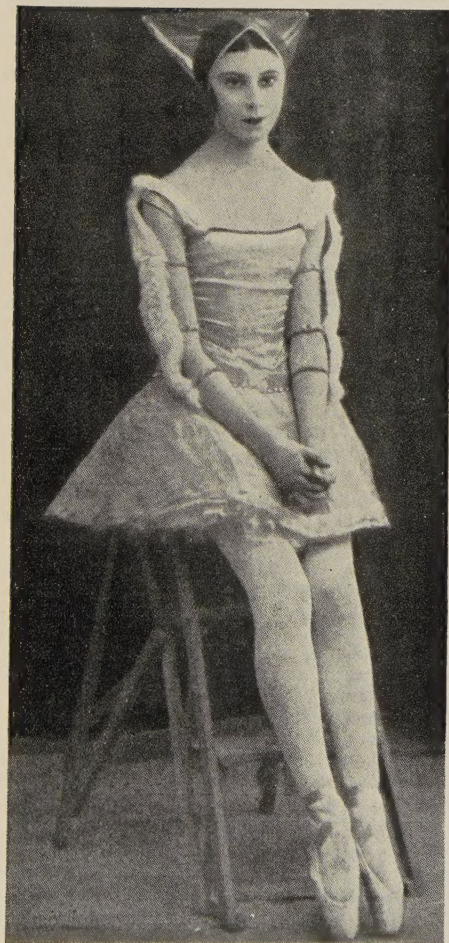
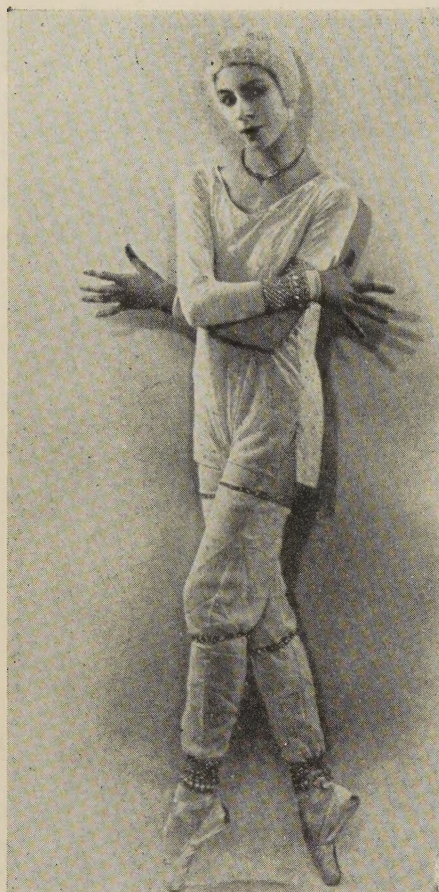
From the ballet writer and balletomane who saw Markova in Seraphine Astafieva's class.

I FIRST heard of the little girl, Alice Marks, through my mother, who often visited Astafieva's studio in the King's Road, Chelsea.... It appears that little Alice Marks had made a highly dramatic entrée into the school. Madame (Astafieva) had exploded into a voluble outburst of her particular mixture of English and Russian, and the pupils could talk of nothing else for days.

A pretty young woman with a very frail, timid little girl had come to the door during the morning class and asked to see Madame Astafieva.

"I am Astafieva. What you want, dah-link?" There was a muttered explanation, a silence to gather up strength, and then the explosion.

"You mothers are all alike. You are a doura, yes, a doura; in English, eediot. You think because little girl can stand on toe and wobble she just like Pavlova—yes? You



ALICIA MARKOVA as seen by various famous people with whom she has been associated in different ways through the years.

don't know how long it take to make Pavlova, what work, what tears, what art. You don't know what it mean. Good-bye."

She promptly slammed the door in their faces. It appears that this particular mother had handed her a visiting card, with the daring words "The Miniature Pavlova" printed on it.

A few days later Astafieva told me excitedly that she had a new pupil of quite exceptional promise—Alice Marks, that self-same child whom she had turned out and nearly terrified into a fit. Mother and daughter had discussed the matter on returning home, and had been so moved by the outburst and its obvious integrity of purpose that they had destroyed the offending card, and had decided that Alicia must learn there and there alone.

It was completely by accident that I met her at a Christmas party.... As usual I gravitated towards the first person who was willing to discuss dancing, and the first person was this child, who was very shy, did not quite fit in, and was just as eager to talk dancing as I was. Immediately her whole outlook, her very great earnestness and ambition, charmed me. The very next day I went to see her dance and the provoking words "miniature Pavlova" no longer seemed quite so fantastic, and more than once I heard Astafieva herself make the comparison. She was then the complete ballerina in miniature....

Diaghilev saw the little girl dance. He had never had a child in the company before, and the regulations made it necessary for her to be accompanied by a governess. The audition itself was undramatic, in front of Diaghilev, Nijinska and Balanchine. Alicia was engaged, and would be taken on at the end of the Coliseum season to be rehearsed and "made" at Monte Carlo, workshop of ballet for so many years.

The story of Markova in the Diaghilev Ballet is the story of careful, slow preparation under expert hands, preparing for a big chance as *prima ballerina* that surely would have been hers had Diaghilev lived.... She was technically almost flawless and Cecchetti had given her a new strength. She had everything that she has now, save personality. Diaghilev never lived to see the mature artist, who has been the cornerstone of our English endeavours.

ARNOLD HASKELL

From the Director of the Vic-Wells (later Sadler's Wells) Ballet who knew Markova with the Diaghilev Ballet and later as the first Wells ballerina.

I SUPPOSE that I am the only director in the world who knew Markova well at the age of fourteen. She was my special charge and I looked after her and the English governess during the company's European tours.

From the very beginning she showed a remarkable personality and her self-discipline was extraordinary. In connection with this a small incident is very revealing. It was when her governess was ill and I had sole charge of Alicia during one of our Paris seasons. I had received an important telephone call and had to go out for a couple of hours. Before I went out I went up to Alicia's room at our hotel and found her sitting on her bed mending her tights. She was very meticulous about such things—always mending or washing. I told her that I had to go out and added "don't

HER FIRST SOLO ROLE with the Diaghilev Ballet was as Red Riding Hood in Aurora's Wedding. She is seen with Constantin Tcherkas as the Wolf.

Aurora's Wedding was all that remained of the Diaghilev production of the Tchaikovsky-Petipa Sleeping Princess of 1921. It consisted of most of the final act with various dances from other acts interpolated to form a grand divertissement.



move until I come back". When I returned two hours later, there she was in just the same place on the bed still mending her tights. Although I naturally meant that she should move about the hotel but not to go outside, it never occurred to her to do anything other than what she had been told.

Diaghilev had a great affection for her and even allowed her to dance Odette in Monte Carlo at the age of 14. There was this small child dancing the Swan Queen with Danilova and myself on each side of her as leading swans. Even then she had a lovely line. At this early age she was very wise and remained quite unspoilt.

In the early days of the Vic-Wells Ballet we had no money and we had to get along with short ballets put on as economically as possible, but as life became more secure we could think about producing the classics. We needed a ballerina and Markova was the obvious choice. She was then only dancing at the Ballet Club on Sundays so she came to us as our first ballerina. We were lucky that from the beginning we could have a ballerina of her

standing; she was enormously popular and had a great adoring public. I think that she was lucky also because with us she was able from an early age to dance in all the important classical rôles; in those days few companies mounted the full-length classics.

She had, and still has, a photographic mind and learned very quickly. She learnt Giselle from Olga Spessivtzieva by watching her performances with the Camargo Society. She always studied very quietly and sometimes when one thought she had not taken something in one always found she had mastered it completely. Her great musicality has always helped her to learn a role quickly.

Markova is, in my mind, one of the most remarkable cases in ballet. She has always been a very generous and loyal person. Like all great artists, her qualities are very personal. They are not easily defined, and one eventually accepts them as a part of "Markova", rather than a part of the classical tradition of ballet in general.

NINETTE DE VALOIS



ON TOUR WITH THE DIAGHILEV BALLET. Markova is seen third from the left. Others in the picture are (from L to R): Tchernicheva, Mr. King, Mrs. Marks (Markova's mother), Trousevitich, Doubrovskaya, Woizikovskiy, Danilova, Lifar, Desormière, Balanchine, at Holyrood Palace, Edinburgh.



AS MARGUERITE with Frederick Ashton as Mephisto in his Mephisto Valse for the Ballet Club in 1934. Sophie Fedorovitch designed this first version of Ashton's Faust ballet to Liszt music. Ashton did a later version for Festival Ballet.

From the first English dancer to become a Diaghilev ballerina and who danced with Markova in *Le Chant du Rossignol* in which she had her first created role.

I HAVE known Alicia for a long time and although those who remain of the Diaghilev Ballet have drifted apart and are scattered far and wide, I am happy to say we two remain affectionate friends. When we meet, which is not often, we can laugh and enjoy remembering madness of the past.

It was not until a few weeks ago that I told her how lucky we both are to be alive because the urge I had to strangle her at every performance of *Le Chant du Rossignol* brought us remarkably near to "Murder in the Ballet."

She was so tiny, all white, light as thistle-down, gentle in movement, more like a sparrow than a girl.

My role of Red Death required fierce, but restrained force. At the end of our dance together, I took off a long row of small skulls from my neck, put them over her head and twisted them as though to kill. I was sorely tempted to give an extra twist. Poor Alicia, if she had but known!

She used to sit beside me and watch how I made up for various ballets. In my dressing room she learned how to do her own. Few people in ballet today make up better than Alicia and I am glad that I possibly had something to do with it.

I like to remember that, other than her dancing, I admire her for her tremendous courage. She has the English determination to overcome the difficulties she is sometimes confronted with—and always does. She carries on alone, flying all over the world giving infinite pleasure to a vast number of people. There is no other dancer but Alicia who does that. God bless her!

LYDIA SOKOLOVA

From the director of the Ballet Club and the Ballet Rambert who at the Mercury Theatre has been responsible for the beginnings of British ballet.

IT was on young Ashton's brilliant advice that I invited Markova in 1930 to join our company at the Ballet Club which was due to open in the following New Year. She had been Diaghilev's youngest and favourite dancer and he expected her to become the ballerina of his magnificent company. His sudden death ruined all those prospects.

What I was offering her was hardly tempting after the superb beginning of her career with Diaghilev. But with courage and vision she accepted my invitation. She became the great inspiration of Ashton and thereby of my whole company.

Those who have only seen her in classical ballets can hardly imagine the variety of her characterisations in each role she created at that period. First the poetic *Péri*, then the insolent ballerina in *Foyer de Danse*, the glamorous white lady in *Les Masques*, or the

heartbroken Marguerite in *Mephisto Valse* (all these were Ashton's ballets). And who of those who had seen her as La Goulue in *Bar aux Folies-Bergère* can forget her scintillating and impudent wit. Each one of her interpretations, supported as it was by lovely technique even at that early age, was quite unique.

Everyone who sees Markova, that exquisite ethereal creature, must imagine she lives exclusively on air. What was our staggered surprise when after our first matinee, in which she danced the most birdlike of Swans, she sent out for a large steak and kidney pie which she proceeded to consume with relish! We were even more staggered when, at that same evening's performance, her *Sylphides* was lighter than air! Not one ounce of what she absorbs ever turns to fat. It is all transmuted into the most subtle instrument of dancing.

Happy Markova who can eat like a mortal and dance like an immortal!

MARIE RAMBERT

From the only British male dancer to become a star of the Diaghilev Ballet and who partnered Markova for twenty-five years.

WHEN I sit down and count my blessings I give a rather special thought to the stroke of good fortune that guided Alicia across my path and linked us together as dancing partners. We were so well suited from a physical point of view; also we were pleasing to look at when dancing in a *pas de deux*.

I think that a *danseur* should have a more mature quality to enable him to show off the *danseuse* to better advantage. He must stand firmly on his two feet in readiness to support her when she is on *pointe*, and therefore he should never appear slimmer or younger than a ballerina. Alicia and I each looked our best when we were seen together, as our weight and stature were so admirably balanced.

The success of our partnership was due just as much to our mental outlook as to our dancing technique. On the stage we had a similar mental approach to our work, but away from the theatre no too people could be more dissimilar. While Alicia took



AS COLUMBINE in Fokine's Carnival with Walter Gore as Harlequin. This was first given by the Marie Rambert Dancers at the Lyric Hammersmith in 1930 when Tamara Karsavina danced the role. Markova danced Columbine at the Mercury Theatre at a later date when Rambert's group had become crystallised into the Ballet Club. She also danced this role with Idzikowski at the Vic-Wells and later with the Markova-Dolin Ballet. In the Diaghilev Ballet she danced the role of Papillon from the same work.



AS L'ETOILE in Ashton's Foyer de Danse. She is seen with Prudence Hyman. This ballet was based on the paintings of Degas. Both it and Markova's performance have been recorded in a film recently seen at the National Film Theatre.

Photo: Bertram Park



A FLORAL RAKE for Markova after the world premiere of *Ninette de Valois' The Rake's Progress* at Sadler's Wells in 1935. She had created the role of the *Betrayed Girl*. Photo: L.N.A.

her relaxation quietly at home, I preferred to mix with people in many different walks of life and, according to Alicia, "doing all the things a dancer should not do," such as smoking to excess and attending many late-night parties. As it was, we were both tolerant of each other.

More than one critic hailed our partnership as perfect. I think the secret lay in the fact that we were both so aware of each other during every moment we were on the stage. Our strength lay in our union. We were constantly concerned about each other and interested in each other. I was conscious that Alicia was watching me to see what

was happening, and she knew that I always had my eye on her. We were both working for the same end, and therefore there was never any suggestion of rivalry or jealousy in our artistic relationship.

I enjoyed so much presenting Alicia in an *adagio* that we have been told that we gave the impression of two people in love. We were certainly both in love with the same art, and to me, when dancing with her on the stage, no other woman mattered, or could matter, in my life. That was what I tried to convey to the audience and it is something which should be the proud privilege of anyone who has the honour of dancing with Markova.

ANTON DOLIN**

From a great dancer who was with her in the Diaghilev Ballet and partnered her with the Vic-Wells Ballet.

I FEEL deeply sensible in writing these few words on Alicia Markova and the great romantic artist which she really is.

In my early recollection, when Alicia joined the Diaghilev company, I remember so well her dancing *Red Riding Hood*; it is still so vivid that it might well be happening today. With Diaghilev's extraordinary gift of recognising talent, even in the very young, he gradually prepared Alicia for greater parts and international fame.

In my personal experience, I can only say that to work with her is not only to dance but to create a spiritual feeling which leaves the audience enchanted in memories never to be forgotten. It is with pride and humility that I pay tribute to a great artist. May she stand on a pedestal among the greatest forever.

STANISLAS IDZIKOWSKI

From a British dancer (now Mrs. Yehudi Menuhin) who was with her at the Ballet Club and in the Markova-Dolin Ballet.

THE real ballerina should be at least one quarter inhuman; there should be about her something of a changeling so that her substance is at once elusive and transparent, her magic lying in her semi-tangibility.

This quality is Alicia Markova's and those



WITH IDZIKOWSKI in Fokine's *Le Spectre de la Rose* which they danced together during the first seasons of the Vic-Wells Ballet.

who have seen her dance these last twenty years probably take for granted her great roles—*Giselle*, *Swan Lake*, *Les Sylphides*—without pausing to analyse what it is that makes her so convincing in them, without tracing the source and origin of the spell.

It could be said that she always held this magic, that it was not something she developed along with the technique necessary to the ballerina, this technique which she perfected when still a child. And I, who watched her when she joined the Ballet Club in 1930, can testify that it was hers then.

Nor can one divorce the magic from her physical quality: the strangely undeveloped body with its paper-thin fineness and tapering ends which made of every movement a



AS ALICIA (left) in *de Valois' Haunted Ballroom* in 1934. The roles of the three girls in this ballet were named after the christian names of the dancers who created them. This ballet was one of the first creations of the Vic-Wells Ballet to become really popular and bring fame to the company.

Right: in the variation from Ashton's *Les Rendez-vous* in 1933. This was one of Ashton's early divertissement ballets which has gained in popularity through the years. In the original version Markova and Idzikowski were outstanding.

Photo: Anthony (from his book *Markova*, published by Phoenix House).





WITH DOLIN in Wendy Toye's Aucassin and Nicolette for the Markova-Dolin Ballet in 1935. This charming ballet was the first ever created for the two of them.

graceful statement.

Hers was a changeling's personality too. Vague and undefined it was, as though she floated through us so lightly and with so little contact that her self, like her delicate foot, left no imprint to remember.

Dedicated and devoted she wasted no time on giggle and gossip—we were all extremely young and she but a year or two older—but would arrive enveloped in the aura of the coming performance as a package is delivered ready-wrapped for Christmas. She did not talk to us of Diaghilev—she might well have boasted a little of her

great Maestro—rather did she prefer to remain completely immersed in her sacred duties; the head-girl of the Vestal Virgins and well on the way to becoming High Priestess.

It was therefore somewhat of a surprise when Fred Ashton put her in the Polka in *Façade* and even more of a shock when she danced it with a sharp and witty edge which stopped the show at every performance. But there was worse to come. Ninette de Valois arrived at the Ballet Club to mount *Bar aux Folies-Bergère* for Rambert and promptly cast Alicia as the chief lady of easy virtue—La Goulue.

How would this limpid-pure, this creature of crystal and filigree, this delicate ice-maiden deal with anything so foreign to her whole quality and nature? How indeed? The answer is: gloriously. And with divine insolence that, catching everybody off-guard, flooded them utterly.

Hers was a Gallic *chic*, a comedy that owed something to Bea Lillie and nothing whatever to George Robey. It was pointed, exquisite and spare. This distant nymph was suddenly metamorphosed into a very tangible tart whose every glance was a beckon and whose couch was certainly not in the clouds. And how she revelled in it, and with what wicked enjoyment she would catch my eye as I, one of her accompanying ladies, swung a wicked hip alongside her.

It was as though she had escaped for a moment from a world of half-light and little warmth into a lovely vulgar one of primary colours, as though she had a half-day off from altar-service to go to the pictures, and she wasted not a minute of the precious holiday.

And what a lovely comedienne she was to play with—sensitive, responsive and always ready to improvise.

After that one heavenly excursion she had no more afternoons off. The holy mantle fell upon her shoulders and she was led back to her devotions. A few years later, when I was with her in the Markova-Dolin Ballet, she would look wistfully across the supper table after the night's performance, when in common with all dancers we were having our first square meal of the day at the witching hour of 1 a.m., and say with goodness knows what longing, "Diny, I am a good comedienne, aren't I? Tell Pat

how good I was in *Bar*, won't you?" And I would recount those riotous evenings when Alicia would astound her audience with her wit and humour and add even more devoted slaves to the ranks of those who worshipped her already for her more classic roles.

DIANA GOULD

From a British designer who designed one of her *Giselles*.

TO work for Markova is the designer's dream—the dream we must have, particularly during a production which is going wrong—the one which in a thousand times turns out to be the real thing.

I have worked with her only twice and after a few minutes of conversation about a costume one becomes aware of the great knowledge and artistic integrity which she brings to the subject.

Markova's *Giselle* is unique and in her lifetime has become a legend. She has, in fact, made the role her own. Because of this I was rather nervous when she danced as guest artist with the Sadler's Wells Ballet. I approached her and asked whether she liked the costumes and whether she would like to alter them in any way to suit her interpretation of the part. I suggested that a larger tutu would be better for the scale of the Covent Garden stage. She immediately saw the point of this.

I had designed a wreath for her hair which was raised from her forehead and rather naturalistic, quite different from what she usually wore. She was not sure about this but not only was she willing to try it but herself bought the flowers, made the wreath and was pleased with the result.

Frederick Ashton asked me to design a ballet which he created for her—*Vision of Marguerite*—given by Festival Ballet but in which Markova unfortunately never appeared. I was very struck by her knowledge of materials. I suggested one material but her answer was, "a lovely material but with this choreography it would move badly." She was right.

Each detail was of immense personal interest to her—the flowers, the trimming, the head-dress, the feel of the material in regard to the dancing.

Her knowledge and sense of theatre is of the greatest value to the designer.

JAMES BAILEY



TWO REHEARSAL PICTURES.

Left: with Dolin when they were on tour with the Markova-Dolin Ballet.

Photo: Yorkshire Post

Right: with Serge Lifar rehearsing *Giselle* with Ballet Russe de Monte Carlo at Drury Lane in 1938. At the back (l. to r.), Kokitch, Kelepovska, Kirbos, Mladova, Etheridge, Meitachenko, Grantzeva, Arvo, Flotat, Scarpova.



MARKOVA IN AMERICA

AMERICA has been fortunate indeed to have seen so much of Markova over the past 17 years. In the United States she has already become a living legend while still in the full flowering of her art.

When Markova first arrived in New York with the Ballet Russe de Monte Carlo in 1938 she was still in her early twenties but already had a distinguished career behind her. A century or more from now, perhaps, dance historians will be explaining that her seasons as a child star with Diaghilev and her subsequent growth to prima ballerina status with Sadler's Wells were the first two major phases in her career. They will certainly add that it was in America that her artistry came into full bloom.

As early as 1938 American critics and audiences were aware that they were in the presence of a notable talent when watching Markova as the Spirit of Air in Massine's *Seventh Symphony*. This feeling was even more evident in her emotional and magnificently understood agony in the role of the Woman in Massine's *Rouge et Noir*. Her *Giselle*, of course, was already exemplary in 1938, when it was premièred somewhat inauspiciously, at least as far as her over-dramatic French partner was concerned. Nevertheless, Markova overcame these odds and soon distinguished audiences in major cities across the United States were fully aware of her great powers.

The great Markova boom did not really get under way until 1941. Then, after a summer of being in joint charge of Jacob's Pillow with Anton Dolin, she became a star with Ballet Theatre. Here, she had a superb partner in Dolin and a production which provided her with a suitable background.

All of us will always remember those wonderful years in the early forties when Markova was dancing *Giselle* at the Met. On those nights the house was always sold out to capacity, and the atmosphere was electric. I well remember one of those evenings when there were 36 curtain calls for Markova.

More recently I remember a night in Chicago in 1952 when traffic was tied up

for blocks around the Chicago Opera House where Markova and Youskevitch were dancing *Giselle*. I also remember the thundering ovation after another unforgettable performance. Praise has always been bestowed upon her *Giselle* and our best critics have long exhausted superlatives. One can only add that Markova is, and continues to be, the *Giselle* of our time.

It would be a mistake to assume, however, that Markova's fame rests only on this one role. She has given abundant proof of her versatility and her dramatic power in such disparate roles as the fiery gypsy Zemphira in *Aleko*, her proud and shrewish Princess Hermilia in *Bluebeard*, and her unforgettable Juliet in Tudor's *Romeo and Juliet*.

Alicia Markova is equally loved as a human being by her legion of friends and admirers in America. Outside the theatre she has the same serenity and tranquillity in her bearing, and a great thoughtfulness and consideration for others. Most important for an artist, she has a voracious interest in all the other arts—music, painting, sculpture and literature. Off-stage she is that rare phenomenon—a truly great lady; and certainly it is safe to say that she is the most beloved ballerina in America.

In a way, it is unfortunate that Markova began dancing in an era when it was still considered unfashionable to use a British name like Alice Marks in ballet. Lovely and fitting as the name Alicia Markova is, I wonder sometimes whether or not the youngest generation of British and American audiences realise that she is an English and not a Russian ballerina. I also wonder if England fully realises and appreciates the enormous prestige that Alicia Markova, Britain's first prima ballerina assoluta, has brought to the land of her birth.

ARTHUR TODD

From the teacher to whom Markova always goes when in America

MY first encounter with Markova was in Monte Carlo in 1925, with Diaghilev. Cecchetti had been invited to

continue his instruction of the company. Markova, a mere child, was dancing major roles with a skill beyond her years. Cecchetti at first rebelled at teaching her as he considered her far too young to be dancing professionally. So he entrusted her to his wife for a period of preliminary training prior to his acceptance of her as a pupil. The Maestro looked in on one of his wife's lessons and was so enthusiastic at "la petite Markova's" understanding of his method that he asked to take her on immediately. My impression of her then was that she was far too thin and frail for the mastery of the virile Cecchetti Method. However, even at that early stage she had unbelievable aplomb and incredible *pirouettes*. Her tiny little feet moved like the hands of Duse.

Years later in 1938 in New York City at the Metropolitan Opera House Massine had invited me to take over the post of ballet-master to the Monte Carlo Ballet. Alicia Markova was one of the ballerinas of the organisation and of course attended one of my classes. I remember that class to this day filled as it was with famous stars and all happily working together. The attention had to be general and impersonal as the company lesson was before the rehearsal call and limited as to time. I was about to call on Markova to demonstrate a combination of *jeté* and *petits battements*, when I discovered that she had disappeared. But well-mannered as she instinctively is, she afterwards called on me and explained her abrupt disappearance. She had an aversion to large company classes and made arrangements to study with me privately.

This relation of teacher and pupil has continued until this day. When Markova's professional commitments permit her to, we are back at the *barre*. After years of mutual devotion this has become a duty; as it should in every dancer of talent. A renewed vitality must be kept alive through continuous vibration. Like a rare Stradivarius the body (instrument of a dancer's art) must be kept in tune in order to function at the highest summit of its capabilities. One could buy a Stradivarius but a dancer's body must be created. Sacrifice and a conformity to an ideal Alicia Markova carries within herself, and this no teacher has taught her.



AS THE WOMAN in Massine's *Rouge et Noir* (left), partnered by Igor Youskevitch with Ballet Russe de Monte Carlo. Generally considered to be one of Markova's finest contemporary roles, it is a pity that this ballet has never been seen in England. To the music of Shostakovich's *First Symphony* and the designs of Matisse, it is a work that should not be allowed to disappear.

AS PRINCESS TURANDOT with Massine as the Unknown Prince (right), in the *divertissement* from Massine's *Vienna—1814* which he mounted for Ballet Russe de Monte Carlo in 1940.

Photos:

Maurice Seymour



A young flippant dancer once breezed in at rehearsal and heading towards Markova exclaimed: "Do you remember me? I danced for you last year when I was a student?" To which Markova replied: "How nice. As you see, I am still a student." Often I have been asked: "Does Alicia Markova still need lessons? Doesn't she know everything by now?" Being a dancer of rare modesty and genius, I am sure she still considers herself a student.

Accompanying Maestro Cecchetti backstage to Pavlova's dressing room on the occasion of her debut in Italy (she had an overwhelming triumph with her public but the eagle eye of the Maestro had caught some flaw of execution perhaps invisible to others), I was shocked to hear him greet her with: "Anna, I am sorry but you will never amount to anything!" This was in 1928, just a short time before her untimely death. Cecchetti was her teacher and before him she was a humble student.

This relation between teacher and pupil must necessarily remain just that. During her class Alicia Markova is an eager, hard-working student; on stage she is not learning but giving of her innermost self. Something the world needs. A miracle of art in a mystery of person. How can one explain that in words?

All this comes at a great sacrifice to the artist. In Markova it is a complete dedication. Anton Dolin records in his biography of Markova how I had taken her from a hospital bed to the *barre*. After a severe operation it was rumoured that she would never again dance, but I knew that if I could get her interested in her lessons and back to her world she would dance again and better than ever before.

Historians in the past have been wont to record: "There will never be another Taglioni, another Grisi, or another

Pavlova." But today there is Markova—certainly one of the greatest dancers the world has ever known. In my studio, I repeat, she is a hard-working pupil. For her public she has long been a goddess. May she continue to be!

Alicia Markova, modelled after the pattern of the great dancers of the past, will remain the model for the great dancers of the future.

VINCENZO CELLI

From the foremost American dance critic

MARKOVA is the perfect epitome of the classical ballerina. It is not always understood just what this implies. It has nothing to do with how many *pirouettes* or *fouettés* or *entrechats* she can execute; it has equally little to do with her pulchritude or her qualifications as a mate for one of those college boys who annually imagine themselves stranded *à deux* on a desert island. The essence of the classic ballet is the presentation of the highest possible idealisation of person, as purely abstract person, unfettered by the limitations of the actual universe, able to transcend its laws at will.

The true classic dancer never tries to deceive you into thinking in terms of the actual; she is not a peasant maid cruelly betrayed in *Giselle*, she is not an erotic gypsy without conscience in *Aleko*, she is not an enchanted princess in *Swan Lake*. She is always and invariably an idealisation of herself, using these characters on so many occasions to demonstrate the wideness of her dominion.

"If," she says in effect, "I have command of space and air, I have also command of the dramatic situation however threatening. Even if I were a peasant or a gypsy or a swan queen it would not extend the problem beyond my grasp. See, then, how these

challenges are met by that basic code of moving which is my native element, and how it is coloured in turn by them."

There is no attempt whatever at realism or credibility or any of the concerns of romanticism; there is only the sheer logic of the medium itself, the most complete aesthetic abstraction of which the human body is capable.

In the light of this, Markova's art stands forth in all its effulgence. It is because she has so instinctive a mastery of formal beauty within these terms that night after night she moves her spectators to such emotion that often they find themselves automatically cheering.

Her lightness and brilliance, extraordinary as they are, are only incidental to this larger aspect of her art. No phrase is ever left unfinished, no movement is ever difficult, no subtlety of design is ever overlooked. But the wholeness of the art is more than merely the sum of these parts. There are things that cannot be understood; like light or air they can be analysed to the last detail and remain still magic and mystery in experience.

JOHN MARTIN***

Our grateful thanks are due to:

*Arnold Haskell for permission to reproduce something from one of his books. We chose the excerpt from his *Balletomania* (published by Victor Gollancz Ltd.) as being the best description of Markova as a student with *Astafieva*.

**Anton Dolin for permission to reproduce the excerpt from his book *Markova, Her Life and Art* (published by W. H. Allen).

***John Martin for his permission to reproduce anything he has written on Markova. We chose his notice from the *New York Times* (April 11, 1943) as being the best description of a ballerina's art.

HER FIRST
GISELLE
(left) for the
Vic-Wells
Ballet in 1934.

Right: her
most recent
Giselle for the
Sadler's Wells
Ballet in 1953.

Photo:
Paul Wilson.

Though nearly twenty years separate these two pictures of Markova in the first act of this her greatest role, visually the years seem to have vanished. The only difference is that she has now matured, until she has become today's greatest interpreter of the role





THE FOUR MARKS SISTERS: Alicia Markova surrounded by her sisters Vivienne, Doris and Bunny in their Knightsbridge flat in 1951. Photo: Eric Coop

MARKOVA OFF DUTY

NO profession is so demanding as that of a ballerina. Long hours of class and rehearsal followed by a performance, possibly two, give little time for relaxation. It is not until the small hours of the morning that a ballerina can relax and have her first good square meal of the day. Even then there is the incessant brain-worry of thinking out the interpretation of a new role or the improvement of an old one. However there are times when she can sit down and relax and these pictures show Markova relaxing in various parts of the world.



WITH DANCERS OF BALLET RUSSE in Monte Carlo. Krassovska and Tarakanova on the steps. Behind: Franklin, Guérard, Panaieff, Delarova and Lauret.



IN 1938 (left) in the sun on the terrace of the Restaurant du Café de Paris in Monte Carlo. This was just after Markova had joined Ballet Russe de Monte Carlo.

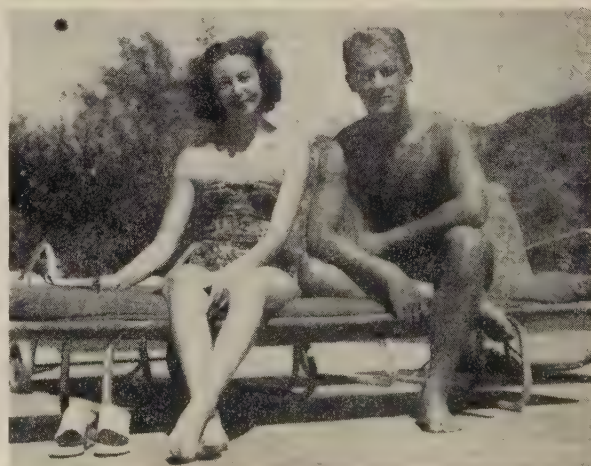
HOLIDAY IN FLORIDA (right): Markova with Beatrice Lillie, Frederic Franklin and Anton Dolin at Ponte Verde.

Photo: Deane



IDYLL WITH TWO PARTNERS. Left: with Serge Lifar when they were both dancing with Ballet Russe de Monte Carlo in 1938.

Right: with Milorad Miskovitch, who partnered her during her concert tours in 1954, when they both were in Hollywood a few weeks ago.





Norman Morrice as the Suitor who woos Audrey Nicholls as the Princess. Photo: Paul Wilson



The Princess has other suitors also and here she is being caressed by Ronald Yerrell as a Water Sprite (who is also the choreographer). The two Attendants on the Princess are Patricia Ashworth and Selma Siegertsz. The costumes of Desmond Heeley were colourful and original and added considerably to the ballet's effectiveness. Photo: Paul Wilson

THE WATERFALL

First given by Ballet Workshop at the Mercury Theatre on November 14, 1954. Choreography, Ronald Yerrell. Music, Prokofiev. Décor and Costumes Desmond Heeley.

Cast

<i>The Princess</i>	—	—	—	—	—	—	—	AUDREY NICHOLLS
<i>Her Attendants</i>	—	—	—	—	—	—	—	PATRICIA ASHWORTH, SELMA SIEGERTSZ
<i>Her Suitor</i>	—	—	—	—	—	—	—	NORMAN MORRICE
<i>A Water Sprite</i>	—	—	—	—	—	—	—	RONALD YERRELL

IT may not be possible to teach choreography in any positive way but it can be learned. Granted a certain aptitude, a dancer can, by appearing in the ballets of established choreographers, acquire a background that will enable him to make best use of his own talents. Without the experience he will remain essentially an amateur and for this reason there has never been, so far as I am aware, an important choreographer who has not served an apprenticeship in a ballet company.

Ronald Yerrell is a young member of the Ballet Rambert, and *The Waterfall* marks his second attempt at choreography. He shows quite distinct signs of talent, which are at the moment a little obscured by his immaturity. When in a few years time the experience of dancing in the Rambert repertory has given him what Americans aptly call choreographic "know-how", his apparent gift, now latent, might easily make him a choreographer of note.

The theme of his first ballet *The Alcove*, which was also presented by Ballet Workshop, seemed overloaded with dramatic emphasis. As if in counterbalance, the theme of *The Waterfall* is too slight. It tells how a Princess falls in love with a Water Sprite, who is eventually sent packing by her Suitor.

The story would probably have served well enough but Yerrell does not succeed in making it compelling to his audience. His choreography never engages the emotions, so the characters are not real, the situation is not illuminated. An atmosphere of fantasy is aimed at—and missed.

Not that this ballet can be lightly dismissed, any more than could his earlier work. It is, one supposes, a failure, yet is far from being the hopeless failure of one who could never hope in any circumstances to succeed. Its merits deserve harsh criticism.

Yerrell has an idea of dance composition and his ballet has none of those disconcerting pauses that distinguish the inept choreographer like the stuttering of an orator unused to

public speaking. His vocabulary is comparatively limited, but he juggles with it skilfully. His movements are clear and unfussy, and at no moment does his ballet look incompetent or unintentional. One awaits his next ballet with interest, and for a young choreographer that is success.

A Prokofiev Violin Sonata did not provide a particularly sympathetic accompaniment for the work, for while its limpidity may have suggested water, hardly anyone could call it sprightly. Desmond Heeley, a fairly experienced stage designer making his ballet debut, contributed some handsome costumes and a backcloth which, although making perceptive use of the stage, was too diffuse and spangly. It would have been enhanced by the use of wings instead of black curtains, but presumably these were precluded by economy.

The dancers all came from the Ballet Rambert and the standard of performance was high. Audrey Nicholls is a strong dancer with charm of manner and registered well in this her first created leading role. The choreographer himself also danced well as the faun-like sprite.

Clive Barnes.

LES CHIMÈRES

First given by Ballet Workshop at the Mercury Theatre on May 10, 1953. Choreography, Peter Darrell; music, Michael Hobson; designs, Douglas Smith. Revived by Ballet Workshop on November 14, 1954.

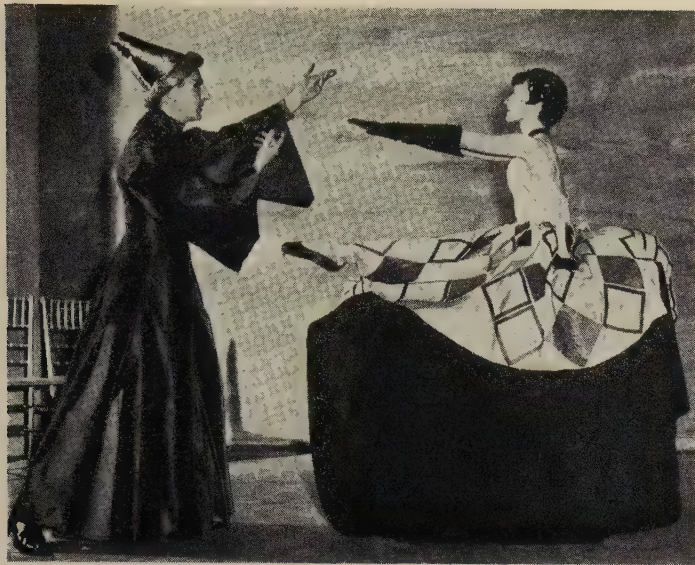
FROM time to time, Ballet Workshop revives one of its previous successes—sometimes this practice is a good thing and sometimes not. In the present instance, the revival of Darrell's strange and haunting work again showed its qualities. It is not only Darrell's best work to date but it should seriously be considered by any ballet company that wishes to enlarge the range of its repertoire.

Hunter falls in love with hunted (shades of *Swan Lake* and Taras' *Piège de Lumière*) and the theme is poetically treated. The appearance of the fabulous Chimera is

made mysterious by the addition of the human voice. Both music and choreography fuse with great distinction in creating a half-dream world.

The change of cast did not impair in any way the ballet's value. Only Noreen Sopwith remained and she repeated her semi-cruel semi-tender performance of last year with added authority. The rôle of the principal Hunter was created around the exotic quality of Esteban Cerda; Alexander Bennett, replacing him, was more down-to-earth but no less convincing in a completely different way. The work was extremely well danced throughout. Let us hope that it does not merely become dust-covered in the archives—it deserves a better fate. For the repertoire of a major company, the ballet would have to be lengthened but the bone-structure is right and the additional flesh should present no serious problem.

P.W.



The Magician (Michael Holmes) mesmerises and is mesmerised by Jeanne Lusby. Right: Henry Haythorne, Marjorie Woodhams and Barrie Irwin in a pas de trois. Photo: Paul Wilson



NEW BALLET

FROLIC

First given by Ballet Workshop at the Mercury Theatre on November 14, 1954. Choreography, Michael Holmes. Music, Michael Hobson. Décor and Costumes, Morgan Rendell. (A version of this ballet was first performed at Toynbee Hall in September, 1954, by the City Ballet Society.)

Cast

JEANNE LUSBY, FRANCES PIDGEON, DENYS PALMER, HENRY HAYTHORNE, MARJORIE WOODHAMS, BARRIE IRWIN
MICHAEL HOLMES

The Choreographer

MICHAEL HOLMES started his career as an actor, but later changed course to become a dancer.

In 1943, he joined the Ballet Rambert, three years after commencing ballet training, and remained with the company until 1946, dancing many roles in the repertory. Later he joined Metropolitan Ballet, and it was for this company that in 1949 he produced his first ballet, *Trio Détruit*. When Ballet Workshop opened at the Mercury Theatre in 1951 one of his ballets, *On Lady Poltagrue*, a work based on Hilaire Belloc, was given on the first night.

Since then his ballets have played a prominent part in Ballet Workshop programmes. *Palissades* (1952) was an interesting experimental work trading in concentration camps and persecution manias. As if by contrast, later in the same year he produced a zany comedy ballet based on Edward Lear—*The Dong with the Luminous Nose*. In March of last year, taking juvenile delinquency for his theme, he choreographed the dance-drama *Common Ground*. Later in the year he made two versions of his ballet *Frolic*, the first for the City Ballet Society, the second for Ballet Workshop. In 1951 he arranged the dances for Basil Dean's production of *Hassan*.

Possibly as a result of his early experience as an actor Holmes's ballets have all tended to have a strong dramatic basis. By the same token he has excelled as a mime rather than as a dancer, and in this former capacity he is probably among the best in the country. Not only have his ballets,—of which all but one have been revived—been frequently seen at the Workshop, but Holmes himself has been a regular performer in his own and in other people's ballets.

The Ballet

MICHAEL HOLMES has in the past been criticised for suppressing the dance element in his choreography in favour of mime, but no such criticism could be levelled against *Frolic*. The story concerns an old magician who has a distressing fondness for hypnotising people. One day after exercising his powers in a park, one of his victims nearly turns the tables on him. He recovers himself in time to consign the aspiring hypnotist and all her friends to sleep in most disconcerting circumstances.

This is a choreographic lightweight that is unfortunately a little too clumsy on its feet and lacking in punch ever to win a championship. Holmes's invention is agreeable rather than memorable, and the ballet's shape straggles a little, but the theme is diverting. The hypnosis episodes are well presented and the final *débauche* of the dancers, who literally collapse like the proverbial nine-pins, is highly amusing.

If I may say so without giving offence, the

composer Michael Hobson is the Minkus of British ballet. Not that he is in any way a hack-composer, as association with the name of poor, discredited Minkus might be thought to imply, but merely that he is a composer who perfectly understands the special requirements of ballet, and can be relied upon for a score apparently at a moment's notice. He should perhaps be wary however of containing his talent too closely within the confines of the theatre. In its stuffy atmosphere his inspiration could become inbred.

Morgan Rendell's setting seemed conspicuous by its apparent absence; his costumes, apart from that for the Magician, were not particularly distinguished. A capable cast, led at the performance I saw by Pearl Gaden and the choreographer, gave the work a lively performance, but the comparison with the performances given to the programme's other two ballets, in which only Ballet Rambert dancers appeared, was revealing. *Ad hoc* groups can never obtain the same degree of understanding found in permanent ballet companies, and this factor should be taken into account when considering most performances at the Workshop.

Clive Barnes.



Same ballet as given City Ballet Society. Pearl Gaden (centre). L. to R.: Basil Pattison, Diana Payne, Philippe Perottet, Eileen Elton, Glen Gordon. Harry Cordwell as the Magician. Photo: Roy Round



Hedonist and Essentialist Artists dance in Jack Taylor's setting.
Photo: Denis de Marney

THE STORY

ONE summer day an Urchin strolls into a little Mediterranean village, where she is befriended by the Proprietress and Waiter of the village's solitary café, the Café des Sports. This café is the centre of the village's communal life and, being the day of the great cycle race, it is crowded with the strange people, most of them artists, who make up the village's population.

The Urchin is at first fascinated, but her fascination soon turns to excitement as the cyclists wheel into the village square for the start of their race. Before they leave the Urchin loses her heart to the youngest of the cyclists, who kisses her for luck before the race.

The cyclists' departure makes the square unusually empty and the day wears lazily on, lazily that is for all but the cyclists who periodically tear through the town as they complete circuits in their race. On one of these sorties the youngest cyclist slips and falls. After comforting him, the Urchin takes his cycle and, not without some gravitational misgivings, chases off in full cry after the other competitors.

While the race continues the café's patrons dance sadly round the injured cyclist. When the race turns into the village for the final lap, the Urchin can be seen well up among the leaders. By a happy mischance when the rest of the field turn that way, the Urchin turns this way; she is first across the finishing line—*voilà!* she has won. After she has been greeted by the judges and the little cyclist she has championed, she is fêted by the village.

CHOREOGRAPHY

IT is difficult in ballet to be funny without being facetious. The medium of movement lends itself far more easily to slapstick than to wit—a ballet-dancer can slip on a banana-skin as well as the next man, but is hard pushed to express an epigram in dance.

It does seem that Alfred Rodrigues, in *Café des Sports*, has produced a ballet more facetious than witty, more clever than comic. Yet this does not prevent it from being genuinely amusing.

The difference between facetiousness and wit is possibly summed up by the word—style. And style is just what *Café des Sports* lacks. Despite its apparent story it is not really about anything, its basis is anecdotal rather than narrative. Its tenuous theme of the cycle race is hardly made the work's justification; the possible theme of the Urchin's awakening to the strange world she finds around the Café appears to have been rejected by the choreo-

grapher; we are left with a slice of atmosphere.

But what atmosphere? What atmosphere can exist in a town that divides its inhabitants between racing cyclists, "Essentialist" artists, Philistines left over from Fokine's *Carnaval*, and hep-cats that could have escaped from Michael Charnley's *Symphony for Fun*? If only Rodrigues had adopted a more satirical approach towards his characters, he might have succeeded in imposing a style upon this motley collection; but it was not to be.

However if *Café des Sports* has flaws which prevent it from attaining the select ranks of the first class, it is nevertheless entertaining. Even its formlessness has its attractions, while the introduction of the bicycles (represented only by their handlebars) is a memorable moment of high farce.

Rodrigues has a lively sense of dance orchestration, which gives an assured polish to such ensemble items as the jive entry for the Hedonists, the exaggeratedly introverted *pas de trois* for the pseudo-artists, and the elegiac blues number.

Throughout the ballet he reveals himself as a true choreographer, albeit comparatively inexperienced. His greatest success is with the dances he has arranged for the Urchin.

The Urchin (Maryon Lane) is befriended by the Waiter (Gilbert Vernon) and Madame Flora, Proprietress of the Café, (Yvonne Cartier). *The Urchin* has just arrived in the village through which a cycle race is about to be run and in which she becomes involved in such an unexpected manner, eventually to triumph.

Photo: Denis de Marney

CAFÉ DES SPORTS

First given by the Sadler's Wells Theatre Ballet in Johannesburg on May 24, 1954. First London performance at the Sadler's Wells Theatre on November 18. Choreography, Alfred Rodrigues. Music, Anthony Hopkins. Décor and Costumes, Jack Taylor.

The London Cast

Urchin	— — — — —	MARYON LANE
Madame Flora, Proprietress of the Café	— — — — —	YVONNE CARTIER
Waiter	— — — — —	GILBERT VERNON
Bourgeois Couples	— — — — —	SHIRLEY BISHOP, YVONNE LAKIER, DAVID GILL, MIRO ZOLAN
The Hedonist Artists	— — — — —	BRENDA BOLTON, DONALD BRITTON, PIRMIN TRECUCU, SUSAN ALEXANDER, YVONNE ENGLISH, ELAINE THOMAS, MADELEINE WHITE
The Essentialist Artists:		
<i>Pas de Trois</i>	— — — — —	DOREEN TEMPEST, MARGARET LEE, PETER WRIGHT
<i>Pas de Deux</i>	— — — — —	— ANNETTE PAGE, DAVID POOLE
Cyclists	— — — — —	DUDLEY DAVIES, PATRICK HURDE, IAN MURRAY, BRYAN LAWRENCE, DONALD MACLEARY

SCENE: A Mediterranean Village, where the life centres round the Café

Tenderly grotesque and perky, these dances realise a character, present a person with, to my mind, far more certainty than that to be seen in Rodrigues's earlier ballet *Blood Wedding*.

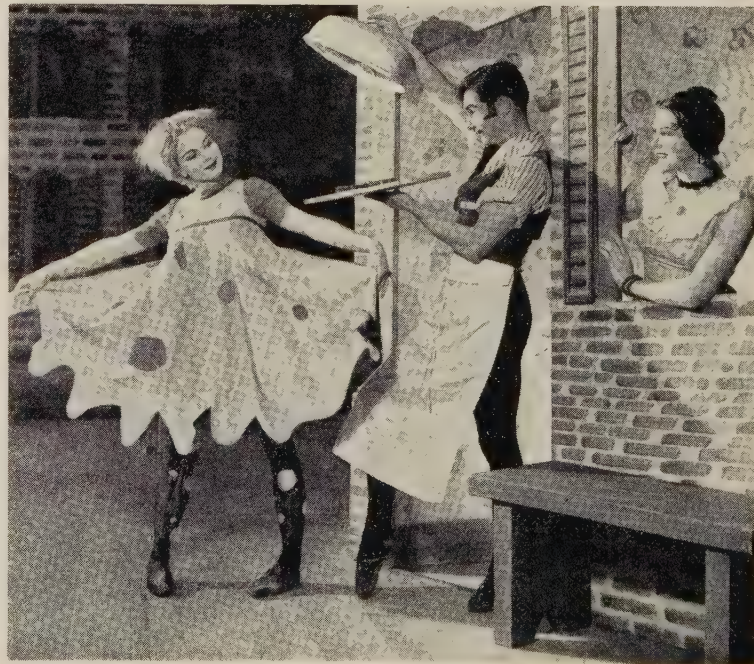
Furthermore two qualities of *Blood Wedding* are once more evident in *Café des Sports*; namely Rodrigues's knack of striking at the theatrically effective, and the creditable unity he achieves between himself and his two collaborators.

DANCING

THIS was all very polished. Any fears that the company might be split asunder by internal dissension were soon dispelled by its admirably disciplined performance. Perhaps "controlled" would be more apt than "disciplined", which is altogether too mechanical in its suggestions to express that typically smooth level of execution that the Sadler's Wells organisation customarily achieves.

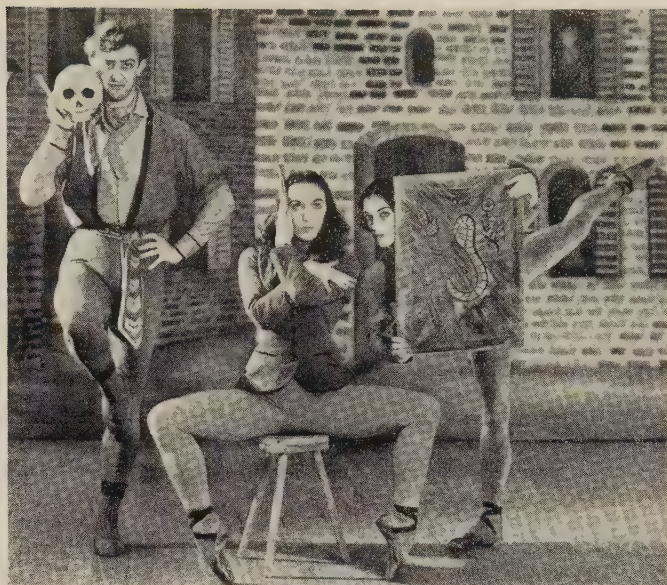
Certainly there are many new faces in the *corps de ballet* and new names on the programme, but on casual acquaintance the latest intake from the Sadler's Wells School seems to be unusually good.

Principal dancing honours went, of course, to Maryon Lane as the Urchin. Here at last is





Two liquor-loving members of the community—Annette Page and David Poole.
Photo: Denis de Marney



Three Essentialist Artists—Kenneth Macmillan, Doreen Tempest and Margaret Lee.
Photo: Denis de Marney

a role worthy of her individual talents, that previously only Kenneth Macmillan had really exploited in the sheltered fishing-ground of performances given by the Sadler's Wells Choreographic Group. Her particular type of ragamuffin jauntiness has been evident before in ballets like *Pineapple Poll* and *Les Rendezvous*; what Rodrigues appears to have seized upon is her loose-limbed fluency and range of expressive movement.

Gilbert Vernon would be an asset to the company if only for his intelligence and maturity. As the Waiter he made the most of his opportunities and danced with a clean crispness. Yvonne Cartier, in her first created solo role for this company, and the rest of the dancers all gave the romp full measure.

Clive Barnes.

MUSIC

ANTONY HOPKINS' wide experience in writing incidental music for theatre, radio and films has stood him in good stead. His contribution to *Café des Sports* is a thoroughly workmanlike score, eminently practical and, I am sure, exactly what was asked for. Rowdy and brimming over with *joie-de-vivre*, it flits from one mood and idiom to another as rapidly as the choreography.

Reminiscences of other composers, notably Copland, Rachmaninov and the modern French school, abound and are combined into a well-ordered functionalism that does the job, if hardly providing a satisfying substitute for originality.

Where Hopkins does not achieve unity of style, or anything approaching, it is in his use of popular jive elements, the unadulterated vulgarity of which needed to have been toned down or parodied à la William Walton to provide a suitably sophisticated balletic translation. In this context Hopkins' convincing imitation of the real thing comes perilously close to work-a-day banality.

Apart from several tunes that sounded like Provençal folk songs, but which may well have been his own, Hopkins's themes suffered at the first performances from being heard in a programme that also included Schumann's *Carnaval* and Mackerras's Verdi arrangements for *The Lady and the Fool*.

David Hunt.

DECOR

IT has been said and written that Jack Taylor's designs for *Café des Sports* suggest the East End of London rather than the South of France. By some this has been deemed a

fault and possibly the trouble lies in both the title and the programme note which declares that the action takes place in a Mediterranean village. But the ballet is an urchin-eye's view of the Mediterranean and for this Taylor's work seems to me to be well suited.

East-End-born Taylor is a natural Sunday Painter. From an early age he was interested in painting in spite of the jeers of his family. Only his sister Doris had faith in him. But through all kinds of difficulties he kept on at his painting as well as taking on other more lucrative jobs. In 1944, while clearing some rubbish away from a demolition site near the Redfern Gallery he decided to take his pictures in. The Director, Rex Nankivell sent him away to build up a stock of paintings. Returning in six months he was given an exhibition and his work started to sell. Now it is known all over the world. Rodrigues saw his work, liked it and bought a canvas called *A Square in the City* which has become the basis for the present décor.

This romantic success story is just the sort of thing that ballet designing needs. Even if the designing is not 100 per cent successful, it

shows the right way of going about things. Taylor's be-bricked fantasy of towers and minarets is not the South of France I know but it is possibly the way it looks to someone whose life has only been bounded by bricks, mortar, soot and smog. Taylor possibly sees the Côte d'Azur as some Palmyra of the Mile End Road and that is the way that an urchin child might have seen it (there is certainly nothing French about Lane's Urchin).

The main weakness lies in the fact that the purple, scarlet and green buildings tend to become heavy after a time and the costumes, of bright and interesting colours, become rather swamped. When at the end a number of coloured light bulbs suddenly shine out from the Café, the ballet immediately gets the lightness it has been needing. If only some light could also shine out from the other windows it would stop the sense of deadness that the backcloth has acquired. As it stands now it is a dead, deserted city with the only signs of life centring around the local café. Completely successful was the drop-curtain which shows the distant town nestling among sun-baked hills.

Peter Williams.



The Hedonist Artists include: Brenda Bolton, Susan Alexander, Pirmin Trecu, Donald Britton, Yvonne English, Elaine Thomas and Madeleine White. Photo: Denis de Marney



Just this side of the curtain

IT is ironical that one of the most famous Russian Ballets should be brought to London by a company from this side of the Iron Curtain (only just this side). The Yugoslav Opera and Ballet Company from Zagreb, which Peter Daubeny is presenting at the Stoll Theatre, will include Prokofiev's full-length *Romeo and Juliet* in their programme.

Perhaps even more ironic to think that, had it not been for Peter Daubeny, the first production in Britain might have been Ashton's version for the Royal Danish Ballet at the '55 Edinburgh Festival.

The Wells of Richmond Park

MORE will soon be heard about the projected expansion of the Wells School by the acquisition of a house in Richmond Park. It seems it is likely to be a residential school for students from the provinces and abroad. It will obviously be valuable provided the dancers do not become too segregated from all contact with people outside the theatre. On the whole the most profound and expressive artist is likely to be one who has some idea of what life is like in the great world outside the classroom.

Another great designer dies

HENRI MATISSE, the distinguished French painter whose death was recently announced, designed only two ballets—*Le Chant du Rossignol* for Diaghilev and *Rouge et Noir* for Ballet Russe de Monte Carlo twenty years later. Matisse was one of the outstanding artists of this century and it is greatly to be regretted that he was not persuaded to work more often for the theatre which would undoubtedly have been thus enriched.

Mixed feeling of celestial Diaghilev

DIAGHILEV must be looking down with mixed feelings from his cloud, with pleasure that people are flocking in their thousands to Forbes House to see an exhibition commemorating his work, with sorrow that they did not flock in those same thousands to see his *Sleeping Princess* at the Alhambra. It is now rumoured that the exhibition may be taken to America under the banner of Sol Hurok. Let us hope the exhibition will enjoy its crossing more than Diaghilev would have—he always had an intense horror of sea travel.

Wrong addition somewhere

THE New York paper *Variety* states that "London Festival Ballet has been checking up imposing grosses in the first weeks of its tour. On basis of its first three stanzas in America, during which it's taken in nearly \$190,000, troupe looks as the season's h.o.

curtain up!

Violetta Elvin talking to Aram Khachaturian, the famous Russian composer, during the party held in the crush bar at Covent Garden after the first performance of Sir William Walton's opera *Troilus and Cressida*. She was the only guest able to speak to the composer in Russian.

Photo: Evan Senior

surprise". In the first week they took \$61,000, the second \$65,000. These were mainly in large auditoriums but in an ordinary theatre, in Chicago, the figure was \$62,900. It all sounds pretty healthy to us, so why these rumours of salary cuts? It all fails to make sense.

Stick-in-the-mud bookings

A REVEALING sidelight on public taste was provided when the Covent Garden box office opened for the new season. By lunch-time on the first day the main box office had nothing but a few stalls for Fonteyn in *Swan Lake* but could offer a wide choice of seats at all prices for the two new Ashton ballets. Round the corner in the gallery it was much the same. Do we really deserve to have one of the great choreographers of our day working for us if we are really only interested in star performances? Would even Fonteyn be what she is if Ashton had not guided and developed her?

Adoption of another Opera custom

A NOTHER custom of the Paris Opéra has been adopted at Covent Garden. The first was that of dividing the soloists into senior and junior groups. Now the programmes have taken to stating how many performances a work has received at the Opera House.

For some time this procedure has been used in the case of operas and performances by

earlier companies are taken into account. When it comes to ballet, however, the archivists appear to have decided that such ballets as *The Firebird* or *The Three-Cornered Hat* were never given at Covent Garden until revived by Sadler's Wells Ballet. Of course both works were often given previously by both the Diaghilev and de Basil companies. If the figures of these earlier performances are not available the programme should say that the statistics are for Wells performances only.

Popular U.S. dancer is English

IT seems ironical that one of the finest and most popular male dancers in the United States should be an Englishman who danced in England for only two brief seasons in more than fifteen years. Certainly Frederic Franklin, now once more heading the revived Ballet Russe de Monte Carlo, fits perfectly into the transatlantic dance world. His engagingly frank and friendly stage manner, in fact, makes him appear at times typically American. Yet his style is rooted firmly in the classic tradition and his easy mastery of both classic and character roles would make him a welcome visitor if he were to dance here again.

Since he was last here as guest artist with the Sadler's Wells Ballet, Somes, Hart and Field have all grown to maturity. It would be a heartening sight to see four such English dancers on one stage.

The great immigration

ENGLISH dancers are increasingly looking abroad for their livelihood; Holland seems to be becoming a popular choice. While Leo Kersley was still with Sadler's Wells Theatre Ballet he appeared in Holland as a guest artist, and it is no surprise that he has now established a school there. Now Angela Bayley (formerly a leading member of Continental Ballet), Jack Carter and Norman MacDowell (both of whom made their names chiefly with Ballet Workshop) are working with the Ballet of the Low Countries. Soon there

It's bound to happen— In the *adagio* in *Swan Lake* act II, if many more dancers take to photography.



Drawn by
Peter Revitt

will be more English dancers in the theatres of the continent than on the London Stage.

LP puts back the clock

RECENTLY we saw a coloured photograph of a scene from *Carnaval* in a shop window. The dancers playing Harlequin and Columbine were familiar. Closer study revealed them to be Robert Helpmann and Pearl Argyle nearly twenty years ago.

An unusual souvenir of the past? No, the picture formed the cover of a newly-issued LP record of Schumann's music. This is putting the clock back with a vengeance!

Three-dimensional scenery

JOHN PIPER, who has designed several ballets at Sadler's Wells and Covent Garden, recently produced an ingenious idea in his settings for Britten's opera, *The Turn of the Screw*. His backcloth was painted on not one but two gauze curtains one behind the other; thus giving an amazing feeling of depth. At a time when the films are experimenting with many kinds of three-dimensional effects this may prove just the novelty to bring people into the live theatre.

As Piper is designing the settings for John Cranko's new full-length ballet for Covent Garden next summer, we wonder if he will also attempt to bring this three-dimensional effect into ballet. It could be very exciting.

Much in little

AN American footwear firm has just put out a 16 page book called *The Story of the Ballet*. The blurb tells us that it is "Authentically documented and completely illustrated, it tells the complete history of the ballet from its inception to the present time."

We can only assume that the pictures and type must be very small.

Oh Lord! you made that dream too long

THERE is no knowing what will happen to ballet companies once they leave England. The Chicago *Musical Leader* announced that "... The Old Vic starring Moira Shearer, Robert Helpmann and Stanley Holloway, and London's Festival Ballet, launched its trans-continental 12-city tour of the *Midsummer Night's Dream* at the Metropolitan Opera House, September 21. The performance is nothing short of spectacular. . . ."

We can well imagine that it must have been.

She's here, she's there

AS her name was not on the recent Covent Garden throw-away, most people seemed to imagine that Violetta Elvin had left the Sadler's Wells Ballet. Our telephone has hardly stopped ringing what with everybody wanting to know the truth. Quite a to-do it was.

She was originally going to La Scala, Milan, as a guest artist but then as the arrangements could not be completed in time, her visit was temporarily postponed. She went to Copenhagen to give some guest performances with the Royal Danish Ballet and will return to Covent Garden on January 1 in *Ballet Imperial*. Later she will dance in *Swan Lake* and *Giselle*.

A certain amount of further confusion was caused by the *Times* announcing that she would be dancing in *The Firebird*. Although this may be possible in the distant future, there is certainly no likelihood of it for some time—the role is Margot Fonteyn's and there are no understudies.

Fine score for MacMillan

IT is good news that Kenneth MacMillan is to mount *Dances Concertantes* for the Sadler's Wells Theatre Ballet. Not only for the fact that it should give this most promis-

ing choreographer a chance to show his mettle but also because it will give us a chance of becoming better acquainted with Stravinsky's fine score. It is to be designed by a Greek designer—Nicholas Georgiades—which should give it all an international flavour.

The music was first used as a ballet by George Balanchine for Ballet Russe de Monte Carlo in 1944 with Danilova and Daniélien in the principal roles.

Generous choreographer

ONE of our leading choreographers went, not long ago, to see a new ballet in which his own style and manner had been faithfully copied by a young aspirant to fame. Asked at the end for his opinion, he smiled magnanimously and replied, "Very flattering, but the fellow could have made it much more original. Why, if only he had asked, I'd have supplied him with some quotations from my next ballet too!"

Errors through the year

JANUARY is calendar time and there are several that are devoted to ballet. One of the first of these was the Ballet and Opera Calendar and from year to year it has contained a number of handsome pictures. The captions give explanatory notes which go into quite a lot of detail. It is a pity therefore that these contain so many errors. Among the smaller points we notice that a picture of Brian Shaw in the *Giselle pas de deux* claims to represent him in *Les Sylphides* (a ballet he never dances) and what is more declares that he partners Beryl Grey. An unlikely event as their heights are very dissimilar. On another page we learn that Miss Grey is invariably partnered by John Field!

In the rush of getting a ballet paper or magazine to press, mistakes are liable to be overlooked in the scramble. But in books and calendars, when the time-factor is not so pressing, there really seems little excuse in these days to make all the mistakes which have recently occurred in all forms of ballet literature.

Red Shoes reunion

TWO old friends who worked together on the film of *Red Shoes* were reunited recently in a rather different medium. The first television transmission of German opera from Munich was of Mozart's *Die Gartnerin aus Liebe*. The choreography was by Alan Carter and the designs were by Hein Heckroth.

Carter is working hard on the choreography for the Munich operas. His first ballet programme will take place in January.

happy birthday to...

Carlus Carter	Winnipeg Ballet	Jan. 6
Johaar Mosaval	Sadler's Wells Theatre Ballet	8
Kurt Jooss		12
Paula Gareya	Festival Ballet	13
Roland Petit	Filming in Hollywood	13
John Kriza	Ballet Theatre	15
Mary Munro	Festival Ballet	15
Bill McGrath	Winnipeg Ballet	18
Belinda Wright	De Cuevas Grand Ballet	18
Herbert Bliss	New York City Ballet	21
Monica Leigh	Festival Ballet	21
Monique Bernachova	De Cuevas Grand Ballet	23
Maria Tallchief	Ballet Russe de Monte Carlo	24
Michele Grimault	De Cuevas Grand Ballet	25
Franklin White	Sadler's Wells Ballet	27
Susan Haxton	Continental Ballet	28
Jeanne Lusby	City Ballet Society	29
Roger Fisher	Winnipeg Ballet	30
Teddy Rodolph	Dancing in Music Hall	30
George Skibine	De Cuevas Grand Ballet	30
David Shields	Sadler's Wells Theatre Ballet	Feb. 1
Jean Babilée	Dancer in Paris	3
Dudley Davies	Sadler's Wells Theatre Ballet	7
Enrique Martinez	Ballet Theatre	8
John Gilpin	Festival Ballet	10

Dancer you will know



in Blood Wedding.

Photo: Harry Lotzof

YVONNE CARTIER

Born in Auckland, New Zealand. First training in New Zealand; made her professional debut in New Zealand with Alan Carter. At 17 won R.A.D. Overseas Scholarship and came to England to study at Sadler's Wells School. In 1951 danced on Television in Ballet for Beginners. Appeared in Cecil Landeau's *Sauce Tartare* at Cambridge Theatre. In London Theatre Ballet. Appeared in John Cranko's season at Henley. Joined Sadler's Wells Theatre Ballet in 1952. Appointed listed soloist in 1954.

Solo roles (for Theatre Ballet) include: *Prelude* in *Les Sylphides*; *Estrella* in *Carnaval*; *Poll* in *Pineapple Poll*; *Death and the Wife* in *Blood Wedding*; *Yodelling Song* in *Façade*. Created role: *The Proprietress* in *Café des Sports*.

PROMINENT among the youngest generation of Theatre Ballet dancers at the moment coming to the fore is the New Zealand girl Yvonne Cartier. We first noticed her in a tiny role in Gore's *Hoops* for the London Theatre Ballet. Soon after this she was absorbed into the Sadler's Wells *corps de ballet*, and it was not until last season, when she first danced *Pineapple Poll* that she came into prominence.

Poll is one of those roles *par excellence* for the soubrette dancer. It needs a strong technician, but more than being able to cope with the technical demands it needs a dancer with personality. Cartier's pert gaiety was successful in the role and she stood comparison with many of her predecessors in the part.

Her range extends from a promising *Prelude* in *Les Sylphides* to a lively *Estrella* in *Carnaval*, and her performance of *Death in Blood Wedding* gave some indication of dramatic power. It will be interesting to see in which direction her talents develop during the next season or two.

STEPS OF THE DANCE 16

by
BARBARA VERNON and JOHN GREGORY

Illustrated by EILEAN PEARCEY

CENTRE-WORK: The ADAGE, continued:

First Study (The *enchaînements* that follow introduce typical movements of *Adage*. They are not set exercises.)

Example A. (See Illustration No. 34). Stand in 2nd position *en face*; arms in 1st position. *Plié* in 2nd position. Arms to 4th position, rise to *demie-pointe* lowering arms and opening through 1st and 2nd to 4th position. Pick up working-leg *sur le cou de pied*, *développé croisé*, lowering arms and opening through 1st position, forward arm to 4th, opposite arm to 3rd position, *passé*, walk *en rond* to *attitude croisé*, changing arms; *plié*; *pas de bourrée dessous* (under) to 4th position *croisé*, lowering 3rd position arm to 4th, and 4th position arm forward to 2nd position. *Plié* on forward leg; *pirouette en dehors*, gathering arms to 1st position. Finish *pirouette* 5th position *en plié*. Extend front leg *tendu croisé*, supporting leg straight. Pose as illustrated.

Example B. (Not illustrated) *Plié* in 2nd position, arms to 4th position. Rise to *demie-pointe*, lowering arms and opening through 1st and 2nd to 4th position. Drop on to flat foot carry working leg *en rond* to *attitude en avant*, *croisé*, lifting forward arm to 3rd position. Unfold working leg to stretched extension, carrying rear arm from 4th to 3rd position, and lowering raised arm to 4th position. Carry working leg to *effacé en avant*; *plié*; step *piqué en arabesque effacé*, forward arm from 4th to 2nd position palm downwards, 3rd position arm to 4th position side, palm downwards; *plié*; *pas de bourrée dessous* to 5th position. *Plié*; *pirouette en dehors* finishing 4th position *croisé* with *plié* on forward leg, arms opening to 4th position, palms upwards. Hold pose.

Analysis of steps and movements relating to above Adages

Pas de Bourrée Consists of three steps taken by alternate feet. Acting as a link between two movements, it is usually performed quickly and smoothly like a triplet (3 steps in time of 2 counts). The movement commences from a *plié*, the first two steps being upon *demie* or full *pointe*—the third step down *en plié*. *Pas de bourrée* may travel in all directions in a great variety of ways.

Pas de Bourrée to the Side may be executed *dérrière*: stepping, behind, side, behind; or *devant*: stepping, front, side, front. *Pas de bourrée* to the side travels from 5th position to 5th position or from 5th position to 4th position. It begins with a *plié* while the leg which makes the first step is picked up, front or back, or extended to the side. With the first step the leg is brought in to 5th position, the other leg immediately steps to 2nd position, the third step taken by the leg which made the first movement closes in 5th position *en plié*, or alternatively is carried to 4th position *en plié*. With each step the weight of the body is transferred.

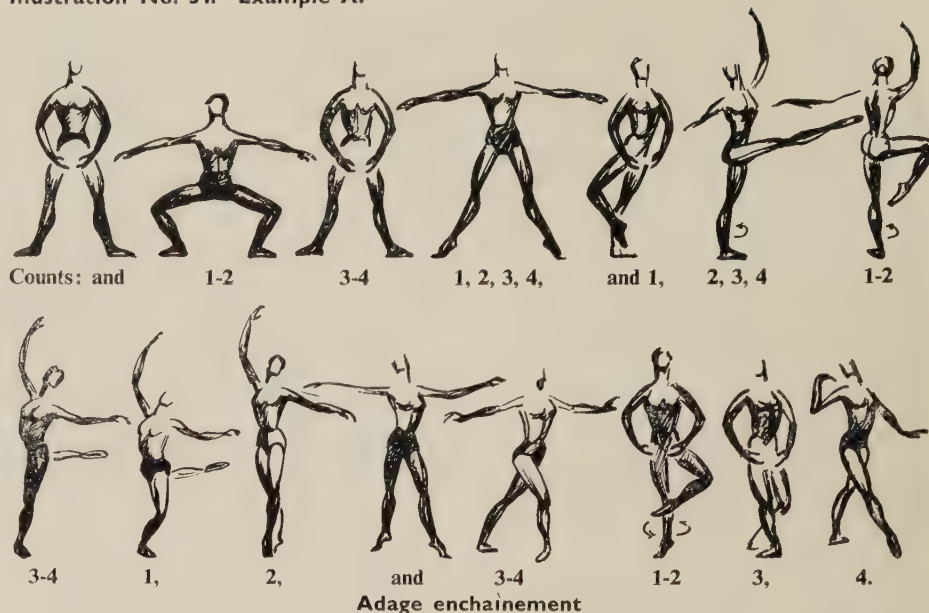
The arms change with the movement of the step: forward arm corresponding with forward leg, is held in 2nd position; the rearward arm is held in 4th position.

The head which also changes with the movement is inclined towards the forward shoulder.

Pas de Bourrée Dessous (under). The first step is taken 5th position behind, second step 2nd position side, third step 4th position *croisé* front. May also be executed closing 5th position front instead of 4th position. Other *Pas de Bourrée* will be described as they appear in the illustrated *Enchaînements*.

Passe la Jambe. See Article 11. *Barre-work*. Walking *en Rond* on One Leg. While the

Illustration No. 34. Example A.



Adage enchaînement

working leg is held in extension, the body is carried round on supporting leg. The weight of the body is over the ball of the supporting foot. The movement is effected by a pushing forward of the heel. The ball of the foot never leaves the floor. To maintain a perfect balance the back must be held firm and erect.

Pirouettes Simples. The *pirouette* or *tour* is a spinning of the body on the ball of one foot, or on the *pointe* of the toe. There are numerous *pirouettes*, each calling for specific technical adjustments. A *pirouette*, unless it is to be a mere acrobatic trick, must have its own perfection of form—a symmetrical harmony should embellish the technical brilliance.

The leg, which is the pivot on which the body rotates, must be held very stretched. This feeling of stretch—of pulling up—begins from the foot and goes right up through the spine. The head and neck are quite free of tensions. The head, facing front, stays for a moment at the commencement of the turn, and then quickly precedes the turn of the body. This is called "spotting".

The arms shall be smooth and rounded; never tense or jerky.

The *pirouette* commences from a smooth *plié*, and should finish just as smoothly in *plié*. There lies the principle of control. I advocate that the preparatory *plié* shall be taken by the leg on which the *pirouette* will revolve, the other leg being held straight in the preparatory position, except when the *pirouette* commences from 5th position, in which case both legs must *plié*. The inclination of the body, which is directly over the supporting leg, is slightly forward. Consequently the rise into the *pirouette* is straight upwards. I find more certainty of calculation in this method, as opposed to the weight of the body being planted between the two legs, which necessitates rising at an angle on to the supporting leg.

The mastery required for performing multiple *pirouettes* is acquired gradually: first by obtaining correct placing and tuning of contributory factors, then with smooth co-ordination adding more impetus and power. Any forcing of *pirouettes* is likely to "plough in" bad habits and offences against style and form. I do not believe in practising particular *pirouettes* as a speciality. Within the regime of the class the facility of *pirouettes* is acquired naturally.

Directions of Pirouettes

En dehors (outwards) Away from supporting leg.

En dedans (inwards). Towards supporting leg.

A simple rule to obtain understanding of the direction of *pirouette* is as follows:

En dehors turns on R. leg to the Left; or on L. leg to the Right.

En dedans turns on R. leg to the Right; or on L. leg to the Left.

Pirouette en Dehors from 4th Position Croisé

Stand in 4th position *en diagonal* facing front corner. *Plié* on front leg; the rear leg, is held quite straight. The arm corresponding to the forward leg is open to 4th position, the opposite arm is forward to 2nd position. With a slight impetus (the impetus is felt mostly in the shoulders) the 4th position arm is brought in to 2nd position and both arms are lowered to 1st position, as the body rises to the *demie-pointe* (or *pointe*) of the forward leg. The direction of the turn *en dehors* is towards the rear leg which is picked up *sur le cou de pied* during the turn, and lowered to 5th position behind, or 4th position as the *pirouette* finishes *en plié*.

The head "spots" to corner looking back over the forward shoulder with the commencement of the turn, and being brought quickly round to precede the turn of the body.

Pirouette en Dehors from 5th Position.

Stand in 5th position *en face*. The turn commences from *plié* on both legs. When the front-leg is picked up *sur le cou de pied* the weight of the body is directly over the rear-leg, which becomes the supporting-leg. Where the back-leg is picked up *sur le cou de pied* the weight of the body is over the front-leg, which likewise becomes the supporting-leg. It is a general rule in both cases for the *sur le cou de pied* position to be held in front, but it may also be held behind. The working-leg closes behind in 5th position or in 4th position if it comes at the end of an *enchaînement*. The movements of the head and arms are as previously described, head spotting front.

Pirouette en Dehors from 2nd Position.

Stand in 5th position *en face*. Extend front leg to side, arms opening to 4th position. *Plié* on both legs retaining weight over supporting leg. Bring opposition arm forward to 2nd position. Gather impetus with arm corresponding to supporting-leg, bringing it from 4th to 2nd position, and lowering both arms to 1st position as body rises on *demie-pointe* (or *pointe*), working-leg to *sur le cou de pied* front, or back. Finish 5th position closing behind, *en plié*; head as previously described, spotting front.

YOU HAVE TO SING AS WELL

PETER FELGATE has accomplished the unusual feat of serving an apprenticeship in tap and musical comedy dancing during the 'thirties and building up a career in the post war era of modern ballet. Recently he has appeared

by
HARRY STONE

Peter Felgate with Joan Sims in the Soft Shoe Shuffle number from the current revue — Intimacy at 8.30—at the Criterion Theatre.

Photo:
Houston Rogers



Felgate with Joan Heal in the famous dead-pan tango from High Button Shoes.

Photo: Houston Rogers



in *Bells Of St. Martin's* and *Over The Moon*, Cicely Courtneidge's latest revue.

He is now 35 and began dancing lessons early in life, to be precise, when he was six. He spent several years as a pupil of those great exponents of tap dancing Buddy and Arthur Bradley, soon showing a remarkably strong technique which enabled him to excel in the very fast, clean, beat, the hall-mark of a good dancer. Then, in 1935, he capped his apprenticeship by winning both the solo and duet all England championships.

The Bradleys also taught him musical comedy dancing. Along with this, he inevitably acquired the fundamentals of ballet, for the two forms are basically the same, the only major difference being the gestures are freer in musical comedy. As the son of Felgate King, he was able to consolidate his lessons by appearing before an audience in the Revels Concert Party at Eastbourne. In this way, he soon acquired the easy style and Jack Buchanan nonchalance so typical of soft shoe dancing of the 'thirties.

After the war, Felgate was demobilised from the Royal Artillery just in time for the dancing revolution stemming from American musicals in the form of modern ballet. He met

the challenge by going straight into *High Button Shoes*, where he attracted considerable attention dancing a dead-pan tango with Joan Heal.

But Felgate was quick to realise that being an accomplished musical comedy dancer was in itself no longer sufficient. Not that the new style was by any means strange to him. At heart, modern ballet is not really so very different from musical comedy, for though it is more energetic and less *terre-à-terre*, they both have those same basic principles of classical ballet. So, if he had wished, Felgate could have adapted himself to the new style.

But he was already several years behind-hand due to the war. He also realised that, at the best of times, a dancer's career is never very long. So he decided instead to concentrate on acquiring a more enduring asset by having his voice trained. He did this to such good effect that he was able to take over the song and dance routine of *Kansas City in Oklahoma!*

At the moment, he is appearing at the Criterion in *Intimacy At 8.30*. He sings several songs and has two outstanding dance routines—a very vigorous tap dance and a number called *Soft Shoe Shuffle*.

SPEAK UP!

Further correspondence about Clive Barnes' article *What's to be done with Junior?* (about the future of the Sadler's Wells Theatre Ballet) which appeared in our November issue.

SIR—I came to rather different conclusions from Mr. Barnes—though I agreed with much of his article. To me it seems quite clear that in 1946 Ninette de Valois felt an idealistic loyalty to the public that had supported her before and during the war years, and so she planned to continue giving ballet at reasonable prices to the people, while at the same time hoping to use the younger company as a training ground not only for dancers, musicians and choreographers, but even for her technical staffs.

In the eight years or so of its life, I would judge that this company has more than justified Dame Ninette's original idea. In fact it has outgrown it, because the Junior is now a commercially successful company in its own right.

The next question, therefore, which I, as a mere balletomane who has spent several hundred pounds at the Covent Garden and Sadler's Wells box offices since 1946, wish to ask, is this: who, together with what economic factors, control the policy of the Junior today?

Testing ground for juniors?

Dame Ninette has triumphed because she is a mixture of artist, idealist and practical person. Her loyalty to her old cheap-seat public is undoubtedly strong. Maybe she still would like the Junior to be her testing ground. But things outside her first calculations—the rapidly maturing talent of the company on the one hand, and the financial policy of the Governors responsible to the Arts Council on the other—have made the Junior into a fine young company that can win shekels for the Administration.

It looks to me as if the decision that Dame Ninette has to make is this: the Junior company is a good company in its own right, so can she,

morally *should* she, keep it in student subjection? I think the dancers at the Junior know that this word 'junior', except in relation to the Covent Garden company, no longer really applies to them.

This is where I disagree with Clive Barnes—I think the Junior could go ahead in its own right as from today. Mr. Barnes, among other disparaging remarks, states that the company's "performances are once more taking on the atmosphere of a student show." Though I don't know when he last saw them dance, to this sentence I can only reply: Damn nonsense! And here are a few facts as evidence.

Draws out talent

To start with choreographers. Without the classics and the ever-fertile Ashton, how many new works of distinction has Covent Garden offered us in the last five years? This creative shortage is chronic and universal. There are two choreographers whom we are now watching anxiously to see how they will measure up—Cranko and Rodriguez.

I have watched Cranko and have witnessed his true talent as a choreographer shoot forth and spread out from the Wells to the Garden exactly according to the old de Valois plan. The Wells stage for Cranko was precisely an experimental and maturing place. Alfred Rodriguez, Ballet Master at the Garden, has mounted both his recent ballets, *Blood Wedding* and *Café des Sports*, on the Junior company. Again this seems to follow the designed pattern. The lack of choreographers is the sad thing, but that where talent has been found, the young company has drawn it out admirably.

As regards composers, what a belittlement we have from Mr. Barnes! Out of my head I can jot down Dennis Apivov and John Gardner as two composers more from whom scores were commissioned; and the quite brilliant orchestrations of Charles Mackerras for *Lady and the Fool* and *Pineapple Poll*—are they so trivial as to be dismissed with the barest mention? On the Junior's second trip to Edinburgh (only a moderate success again according to Mr. Barnes), the Junior presented 6 ballets, 4 of which were danced to the music of living composers.

I have watched with keen interest the progress of dancers moving from the Wells to the Garden.

But I have wondered how places could be found at Covent Garden for all the dancers maturing at the Wells. I feared many frustrations and much over-crowding among the would-be soloists' ranks.

Look at the state of the young company today. Would anyone claim that Patricia Miller could not acquit herself as a soloist in Covent Garden right now? The same applies to Maryon Lane and Pirmir Trecu. Then is there a better mime or actor anywhere among dancers since Helpmann's time than David Poole?

Security without frustration

Here must be one root of the trouble! What to do? How to give so many good dancers security and non-frustrating roles? To expand the Senior more and more to receive all dancers into it once they reach a certain standard? Or to admit to two companies, each sovereign yet in an artistic commonwealth united under the crown of de Valois?

Lastly, Mr. Barnes mentions the Assistant-Director, Peggy van Praagh, only once. This I find his unkindest cut. First under Ursula Moreton, and then under Dame Ninette's remote control, Miss van Praagh has laboured for eight hard years to teach this company in class, to produce their repertoire on the stage, and to hold the dancers together. It has been a task of great difficulty. Just as Dame Ninette, herself a dancer, Miss van Praagh tends to sympathise with the dancers' point of view yet finds herself of the Management. Her position is doubly invidious because her status as Assistant-Director is as undetermined as that of the company she leads.

I have seen at close hand both her work and its results since 1946, and having recently witnessed a performance in a theatre up North, I would conclude by saying that the Junior company has now built up a quite excellent and largely new repertoire; they are dancing better than ever before, probably thanks to the confidence South Africa gave them; and the public love 'em!

JOHN COAST

58 Ennismore Gardens, S.W.7.

Clive Barnes will reply to this letter in next month's issue. Owing to pressure of space correspondence about Dance Notation has been held over until next month.

NEW RECORDS

Reviewed by
DAVID HUNT

Night after night

Nights at the Ballet, Carnaval (Schumann): *Prélude*; *Reconnaissance*; *Pantalon et Colombine*; *Coppélia* (Delibes): *Valse Lente*, Act 1; *Czardas*, Act 1. *The Swan Lake* (Tchaikovsky): Introduction, Act 2; Dance of the Little Swans, Act 2; Odetta's Variation, Act 2. *Les Sylphides* (Chopin): *Prelude*; *Grande Valse Brillante*. *Sylvia* (Delibes): *Les Chasseresses*, Act 1; *Pizzicati*, Act 3. *La Boutique Fantasque* (Rossini-Respighi): *Tarantella*; *Andantino*; *Can-Can*. *The Sicilian Vespers* (Verdi): *Autumn*, Act 3. *The Nutcracker* (Tchaikovsky): *Waltz of the Flowers*, Act 3. Covent Garden Orchestra (Warwick Braithwaite). Parlophone PMC1008. 1 12in. 32s. 4½d.

THIS omnibus collection will appeal to those who prefer their recorded ballet music as a rapid succession of quick changes. With the exception of the Verdi, all the items are old familiar favourites, the ballets from which they are taken all being in the current British repertoire. The extract from Verdi's opera *The Sicilian Vespers* is part of a four seasons ballet some of the music of which is used in Mackerras's score for *The Lady and the Fool*, although this vague connection can hardly be the reason for its being included. It makes a very welcome change.

The performances are at efficient run-of-the-mill standard, Braithwaite showing no particular rhythmic subtlety or apparent desire to persuade us that we are hearing the well-loved pieces for the first time. Recording leaves nothing to be desired.

Nights at the Ballet—Volume 1. The Swan Lake, Act 3: *Black Swan Pas-de-deux* (Tchaikovsky). *Don Quichotte*, Act 3: *Pas-de-deux* (Minkus). *The Nutcracker*, Act 2: *Pas-de-deux* (Tchaikovsky). *The Sleeping Beauty*, Act 3: *Blue Bird Pas-de-Deux* (Tchaikovsky). Colonne Concerts Orchestra (Daniel Störn). London Ducretet Thomson DTL93019. 1 12 in. 36s. 5½d.

THIS intelligent choice of material—four of the most famous classical show-pieces—will be of far greater interest to the serious collector of ballet music than that given on HMV's *Nights at the Ballet*, also reviewed this month; but the performances are a distinct disappointment. A most important addition to the ballet lists is the "Black Swan" *pas-de-deux*, never before recorded complete with its interpolated Minkus solo for Odile. Also welcome is the first unabridged *Nutcracker grand pas-de-deux* which, in addition to the Prince's variation, even includes the tarantella which is sometimes danced in its place.

Tempi throughout are exactly right for dancing, but the standard of orchestral playing is frankly second-rate and indeed conjures up "nights at the ballet". The strings lack sheen and the woodwind contribute some particularly uncouth sounds, while the conductor's treatment of the respective movements is prosaic and often showy to the point of vulgarity. This circus-y, rhythmically unvaried approach puts me in mind of Pavlova's classic retort to a conductor who objected to supplying this type of accompaniment: "Who's paying you—me or Tchaikovsky?" On records Fistoulari seems to be about the only conductor of ballet music who has the secret of steering a middle course.

Three Massine ballets

The Three-Cornered Hat Suites 1 and 2. (Falla). Spanish National Orchestra (Ataulfo Argenta). One side of London TW91013. 1 12in. 36s. 5½d.

THIS performance by a Spanish orchestra of Falla's two concert suites from *The Three-Cornered Hat* has little of the virtuosity and over-flowing vitality of the Suisse Romande's performance of the complete ballet under Ansermet on LXT2716. Here the conductor's approach is completely different, staccato glitter being overlaid by emphasis of the music's sultry languor of mood and the warmth and richness of its sonorities. The result is more musically Spanish than effective as *ballet à l'éspagnole*.

The reverse gives an intriguing opportunity of investigating Turina's *Sinfonia Sevillana*, colourful impressionistic music cast in a loosely symphonic mould. Once again the performance makes the most of the evocative, atmospheric qualities of the writing. Recording, if somewhat backward and lacking in wide-range brilliance, is more than agreeable.

Les Présages (Tchaikovsky): *Symphony No. 5 in E Minor*. Concertgebouw Orchestra (Paul van Kempen). Philips ABL3007. 1 12 in. 36s. 5½d.

VAN KEMPEN secures a powerful, highly-charged account of the well-known score, distinguished by superlative playing and given rich wide-range recording. Like the Dorati performance on Mercury reviewed last September, there is here not the slightest suggestion of cheapness or straining after effect for effect's sake—only a deeply serious and musicianly approach that brings out the best of the work.

The Philips has a change-over break in the middle of the slow movement but a stronger player for its important horn solo. The Mercury is more satisfactorily spaced.

Gaieté Parisienne (Offenbach-Rosenthal). Covent Garden Orchestra (Walter Susskind). HMV DLP1051. 1 10 in. 24s. 6½d.

EXCEPT for small cuts in the Mazurka and the Soldiers' Dance, the first of which must be especially regretted,

all of the music of *Gaieté* is here. The Boston Promenade Orchestra's performance on a previous 12-inch disc, CLP1004, is absolutely complete, but the important difference between the two versions is one of quality, not quantity.

Whereas in the noisy, hell-for-leather, arena approach of the American performance so much comparatively unrelieved champagne gaiety tends to give the listener a mental hang-over, the Covent Garden players enter completely into the music's world of sparkle and sophistication without missing any of the tenderness of the underlying lyrical impulses. I wish this orchestra always played so sensitively for ballet at the Garden.

The brilliant recording reproduces every colourful strand of the glittering score to perfection.

Two Ashton ballets

Mephisto Waltz No. 1 (Liszt). Paris Conservatoire Orchestra (Karl Münchinger). One side of Decca LWS136. 1 MP, 18s. 0½d.

UNTIL now only Liszt's piano arrangement of this imaginatively descriptive piece has been available on LP. This fine performance of the original orchestral version will be welcomed by admirers of either of the two ballets Ashton has set to the music—*Mephisto Valse* for the Ballet Club (1934), later revived by the Ballet Rambert; and Festival Ballet's more recent *Vision of Marguerite*. It was also choreographed by Nijinsky in America in 1916. The music is based on an episode in Lenau's *Faust* and is subtitled *The Dance in the Village Inn*. All three ballets stuck to the original "programme".

Although known usually as the *Mephisto Waltz*, it is, in fact, one of four, the last three (and, incidentally, a *Mephisto Polka*) being exclusively for piano. No. 3 is also in the ballet repertoire, having been orchestrated by Gordon Jacob for the Cave Scene of *Apparitions*.

Karl Münchinger here gives the more abrupt alternative ending used by Ashton and on the reverse gives a highly dramatic account of Liszt's symphonic poem *Prometheus*. This effective work has not, so far as I know, served as the basis for a ballet but could well do so. The middle fugal section contains some startling anticipations of present-day syncopated popular styles. The recording is a little lacking in body and perfect smoothness but can be recommended.

Symphonic Variations (Franck). Aldo Ciccolini (piano), Paris Conservatoire Orchestra (Andre Cluytens). 1 side of Columbia 33CX1190. 1 12 in. 36s. 5½d.

THE young Italian pianist plays Franck's "special little piece" written for the pianist Louis Diemer in 1885 with the same qualities of dedicated, impassioned serenity that he brings to this composer's music in the recital room. This highly personal reading penetrates to the heart of the Variations' introspective, mystical elements and if the conductor's handling of the orchestral part is on a more mundane level and the recording not as crystal clear as might be wished, this hardly detracts from what is in the main a most successful production.

Even so, the ballet-goer conditioned by the neo-classic treatment of Ashton's ballet will no doubt prefer the broader commanding sweep of Casadesu's more orthodox interpretation on 33CX1118.

Both versions have the same coupling—d'Indy's *Symphony on a French Mountaineer's Song*, a work that could be said to take the Franck Variations as its starting point. Here again I prefer Ciccolini for the freshness and sensitivity of his performance that transforms certain passages which often sound repetitive and commonplace.

Dances, Slav and Spanish

Dvořák: *Slavonic Dances*, Op. 46 and 72. Philharmonia Orchestra (Nicolai Malko). Three sides of HMV CLP1019-20. 2 12 in. 64s. 9d.

THE first set of Dvořák's much-loved *Slavonic Dances* was written in 1877 for piano duet and orchestrated the following year at the request of a publisher who had had great success with Brahms's *Hungarian Dances*. They in their turn were received with whole-hearted enthusiasm and laid the corner-stone of Dvořák's international fame. Unlike Brahms's arrangements of actual folk material, Dvořák's tunes are entirely his own; although the dance forms in which they are set are completely authentic: Furiant, Polka, Sousedská and Skocna, the favourite Moravian and Bohemian rhythms being brilliantly exploited.

The later set followed in 1886 and in the main were freer adaptations in a more personal idiom. Dvořák also by this time was looking further afield for his inspiration and in No. 2 there are elements of the Polish mazurka, while No. 6 has something of the character of a polonaise. No. 7 is based on the Jugoslavian Kolo and the Viennese atmosphere of the waltz-like No. 8 is unmistakable.

The glorious melodies have retained all their freshness and in Czechoslovakia many have actually been taken over by peasant communities as actual folk dances.

The performances under Malko make the most of each item without indulging in any of the over-done exuberance that is frequently the case in concert performances. The result is absolutely enchanting.

The remaining side is taken up with an equally sympathetic performance of Grieg's *Lyric Suite*, a work also derived from folk material, in this case from the composer's Norway. It made a delightful little ballet by Laurel Martyn, director of Australia's Melbourne Ballet Guild. Recording is at the highest standard.

Gypsy Songs and Czardas. Antal Kocze, King of the Gypsies, and His Band. Nixa WLPY6713. 1 10 in. 27s 3½d.

THIS band is a famous Hungarian combination that plays in a small café in Vienna. Its work has all the abandoned quality one expects but I have heard much more dazzling displays of Gypsy fiddling than that given by Antal Kocze. Several of the numbers are of particular interest because they give an excellent idea of what the authentic accompaniment for a real czardas sounds like.

Flamenco. Manolo Leiva (Flamenco singer), Pepe de Almería (guitar). London TWV91051. 1 12in. 36s. 5½d.

HERE is a rich beaker full of the warm South, a fascinating half-hour of *cante hondo*, the "deep song" of the Andalusian gypsy. The guitarist is a superb player capable of drawing the subtlest insinuating tangy nuance from a fine instrument. Manolo Leiva's voice is without the rough huskiness of older Flamenco singers but lacks nothing of the requisite dark tragic intensity. He sings with generous passion that exploits a wide expressive range and with a mastery of elaborate Moorish ornamentation that makes listening both exciting and musically rewarding. The recording reproduces voice, guitar, hand-clappings and castanets with life-like fidelity.

Variations, Elgar and Brahms

Enigma Variations (Elgar). Variations on a Theme of Haydn (Brahms). NBC Symphony Orchestra (Arturo Toscanini). HMV ALP1204. 1 12 in. 36s. 5½d.

THE suitability of variation form as music for ballet could be proved by a long list of successful productions. Both of the master-works given on this record have been served up as ballet accompaniments; the Elgar for Frank Staff's *Enigma Variations*, first given by the Ballet Rambert in 1940, and the Brahms-Haydn for the first part of Nijinska's *Brahms Variations*, first given in London by the de Cuevas Company in 1951. That neither made a lasting impression is probably due to a great extent to the general unsuitability of the music of Elgar and Brahms for dancing purposes, and to the fact that these particular works say what they have to say with an eloquence and emphasis that makes any visual illustration unnecessary.

Toscanini's reading of the *Enigma* could best be described as fascinatingly untraditional, with faster tempi injecting more than usually volatile temperament into several of the well-loved musical portraits but with no corresponding loss of Elgarian warmth and sympathetic feeling. The Brahms is magnificently and nobly done and the recording on both sides reproduces the fine playing to perfection.

Diaghilev Omnibus

Homage to Diaghilev. Philharmonia Orchestra (Igor Markevitch). Columbia 33CX1197-9. 3 12 in. 109s. 4½d. 33CX1197: *Parade* (Satie), *Le Spectre de la Rose* (Weber-Berlioz) *Prélude à l'Après-midi d'un Faune* (Debussy), *Daphnis et Chloé* Suite No. 2 (Ravel). 33CX1198: *The Swan Lake—Suite* (Tchaikovsky), *Les Sylphides—First Mazurka* (Chopin), *Les Femmes de Bonne Humeur* (Scarlati-Tommassini), *Le Tricorne—Miller's Dance*. 33CX1199: *Le Pas d'Acier* (Prokofiev), *Kikimora* (Liadov), *Petrouchka—Three Dances*.

THESE records which many will already have heard as part of the background music played at the Diaghilev Exhibition provide a fairly comprehensive selection from that richest of all ballet repertoires. There are two important first recordings on LP—Prokofiev's *Le Pas d'Acier* and Satie's *Parade*. Prokofiev's score for the machinery ballet, *Le Pas d'Acier*, so startlingly modern in its day, now after a quarter of a century of composers who serve up mechanical noises in the name of lyricism, sounds positively euphonious and brimming over with genial exuberance. It is a fascinating and rhythmically compelling score which, especially in the sections headed *The Factory* and *Hammers*, owes more than a little to Stravinsky's *Sacre*. Of the 11 numbers, only one, *Changement de Décor*, is omitted on the record.

The witty Satirical music for the cubist ballet *Parade* with its ingenious use of typewriter clickings, rag-time rhythms, railway-engine whistles and aeroplane whirrings, makes highly entertaining listening and was an excellent choice to represent the lighter side of Diaghilev experimentalism.

Liadov's *Kikimora* was used by Massine for the little Russian fairy-tale ballet of the same name which was later expanded to become *Les Contes Russes*.

Of the rest, *Spectre* and *Faune* are given complete, *Good-Humoured Ladies*, *Petrouchka* and *Daphnis* in the usual abbreviated concert suites, and there are single snippets out of *Sylphides* and *Tricorne*. The excerpts from *Swan Lake* "chosen as an example of Diaghilev's veneration of the classics" jump rather disconcertingly from one act to another and back again in the most haphazard sequence and with some connecting writing between numbers which is presumably Markevitch's own.

Markevitch, the last of Diaghilev's musical protégés, was perhaps the obvious choice as conductor. He secures outstanding performances of the more brittle modernist scores, such things as the Satie, Prokofiev and Stravinsky brought off in fine style. *Spectre*, *Daphnis*, *Tricorne*, *Good-Humoured Ladies*, *Kikimora* and the *Sylphides* Mazurka are reasonably well done. Much less successful are the extraordinary *Swan Lake* jig-saw, tempi for which are extremely erratic to say the least, and an atmospheric performance of *Faune*. Playing and recording throughout are at a high standard. The set comes in a handsome album but the discs can be bought separately.

LEON WARD with Festival Ballet across Canada and America

BERG LAKE CAMP BUNGALOWS AT BASE MOUNT ROBSON

BY TRAIL 16 MILES
THROUGH VALLEY
A THOUSAND FEET



Second stop on the Winnipeg-Vancouver trip. At the foot of Mount Robson, highest mountain in the Rockies, are Eileen Baker (ballet mistress), Judith Williams, Mary Duchesne, Hazel Coward, Jon Waks, Joyce Lyndon and John Gilpin.



After the first performance of *Petrouchka* in the Chicago Opera House, Stravinsky goes to take his curtain call. Dolin, in the title role, is behind the composer. Godfrey as the Moor can also be seen.

All photos:

Leon Ward

OUR first big date in America—the twenty-storey high Chicago Opera House. Tough city and our first real test with the American public, which proved, thank heavens, to be very successful in spite of not all the critics liking us too well.

We got off to a good start with *Toumanova*, Dolin and Godfrey in *Petrouchka*, which was conducted by Igor Stravinsky himself. The stage was cramped with press photographers but Stravinsky would have no pictures taken. Later I managed to sneak the above ugly picture from the wings as the principals took their curtain calls with the composer.

After the performance, I had the opportunity to ask Stravinsky a few questions as he sat relaxing in his dressing room. I asked him what I suppose most dancers would have asked him: "How do you like conducting for ballet again?" "Terrible!"

BOOKS

Knowledge in your pocket

Stories of the Ballets (Les Sylphides, Le Carnaval, Le Spectre de la Rose) by Joseph Sandon.

(A. & C. Black, 3s.).

The Stories of the Ballets (Façade and other early ballets by Frederick Ashton) by Joseph Sandon.

(A. & C. Black, 3s.).

THESE little (they really are little—only three inches by five inches) books are useful for slipping in the pocket and reading in those long queue-

waits which people indulge in when trying to buy tickets at the box office. It is a pity that the author, in the Fokine volume, rather writes down to the reader because there is a great deal of valuable information. In fact the series would be far better named as "Stories behind the Ballets" because there is much of historical and gossip interest.

The Ashton volume is more valuable because it deals with many early Ashton works that are but scantily recorded elsewhere—from *The Tragedy of Fashion* to *Façade*. Both books have been illustrated with intelligence though the printing, unfortunately, is not of a very high order. A few more books of this size, for the reasons above stated, might well lead to a more sensible approach to the ballets about to be seen in the theatre.

P.W.

During the two-day trip from Winnipeg to Vancouver the train stopped for fifteen minutes at Jasper National Park. Here Nora Kovack and Istvan Rabovsky thought they would try and take this thirty-foot-high totem pole home with them as a souvenir. They were not successful.



In the Arts Grill in Chicago, the company say goodbye to Christine du Boulay and Richard Ellis (seated at the back). Julian Braunsweig (Director of the company) and Eileen Baker are seated in front. Standing at the back are Ronald Emblem, Joyce Lyndon, Judith Williams, Michel Hogan, Jeffrey Kovel, Anita Lander, Mary Duchesne, Pamela Hart, Petrus Bosman, Keith Beckett.

met old ones, including Richard Ellis and Christine du Boulay (both used to be with the Sadler's Wells Ballet) who very kindly let us have their studio when the stage was not available for rehearsals. We also joined in the classes at their school. Both of them showed us around town and generally made us most welcome.

From Chicago we played a succession of towns—St. Louis, Kansas City, Minneapolis, etc.—until we found ourselves preparing for the two-day train trip from Winnipeg to Vancouver. Everybody boarded the train with such great parcels of food—determined not to buy a meal on the train because of the expense.

The question of recreation became a problem—the photographers in the company got to work on the beautiful landscapes, others played quiet games of Monopoly, some just slept while others wrote letters; Marilyn Burr made a beautiful summer dress. Besides other things, I managed to eat through three pounds of honey and lose two dollars at poker! We usually ended the day with a little party in the men's washroom playing records on Benn Toff's new portable record player.

On Tuesday, November 18, we arrived in the elegant and most English of cities in Canada—Vancouver.

Dance and Dancers . . . AT HOME

SADLER'S WELLS THEATRE BALLET

Carnaval, a near-miss

THERE seems every good reason for Fokine's *Carnaval*, which opened the season at Sadler's Wells on November 18, being retained in the repertoires of the world. It is a masterpiece of delicate balance—nothing goes on for too long, nothing is repeated. Yet each of the brief incidents, back-stage at a Bal Masqué, impart a whole history of mutual exchange—nostalgia, sorrow, repression, devilment, gaiety—in the space of their short span between Leon Bakst's two striped sofas. Although, strictly speaking, the work is of a divertissement nature there is such a subtle linking of the episodes that the final impression is of a narrative ballet.

The main trouble, of course, is that few people today really understand the work and if they do they seem unable to impart their knowledge to the dancers. Its very simplicity is deceptive and of all Fokine's ballets it is possibly the most difficult to revive. What the exact meaning of the programme note—"Carnaval is produced according to arrangements made on our behalf by Mr. A. L. Haskell"—is, I would not know. In all humility I would suggest that more "arrangements" might be made with Madame Karsavina or Mr. Idzikovsky so that they can bring their first-hand knowledge to reviving a work that should never be allowed to slip back. At the Sadler's Wells Theatre, *Carnaval* scores a near-miss but with a little titivating it could hit a bull's eye.

As it is, the ballet relies on the exquisitely sensitive performance of David Poole as Pierrot, which, for its complete understanding of what is required, ranks with that of the principals in the recent revival of *The Firebird* at Covent Garden. All the sorrow, with occasional flashes of hope, of a frustrated person can be seen in Pierrot's face as he sits on the floor downstage, an outcast from the general frolic.

Maryon Lane made a good Papillon though I missed the mischievous adolescence of Sheilah O'Reilly (now the company's ballet mistress). Peter Wright looked poetic as Eusebius while Miro Zolan was a convincing Pantaloon (his make-up was excellent). Patricia Miller's Columbine had considerable charm but Pirmin Trecu lacked the necessary mercurial quality for Harlequin. He has one good moment when he leaves Columbine for a while to gather up his heart and lay it at her feet. His variation was clumsy.

The orchestra seemed to be under the impression that they were playing for a martial parade—seldom have I heard such a braying of brass or clashing of timpani in such a delicate work. They were determined, it seemed, to create an impression at all costs. At the cost, unfortunately, of Schumann who deserved better.

Cranko work pulled together

THE first London performance of Rodrigues' *Café des Sports* (reviewed elsewhere) was followed by Cranko's *The Lady and the Fool*. What a difference to a work I had not greatly cared for at its first performance some months ago! The main fault—Richard Beer's setting for the main scene—is still there but elsewhere there seems to have been a great tightening-up. A little further pruning would help to give Cranko's story of two clowns involved in the goings-on at a grand courtesan's establishment more impact. The thread frequently gets lost in the high jinks. Nevertheless it is just the right work

to send you out happily into a cold November night.

As *La Capriciosa*, the beauty who captivates and is captivated by the clown Moondog, Patricia Miller had improved enormously. She seems technically stronger than at the ballet's first performance and her Mask Adagio with her three noble suitors is now the peak of the ballet. The hostess, Signora Scintillarda (Doreen Tempest), who flirts outrageously with other people's husbands is more vivacious than grand—somehow one always thinks of Roman beauties as being languid and ravishing—but she jollies up the proceedings no end. I very much like her flirtatious *pas de trois* with Britton and Trecu when they imagine their wives' backs to be turned, a device which Cranko used to equally good effect in *Pineapple Poll*.

The paths of the work is contained in the two clowns—Moondog and Bootface. As the former, Poole, replacing MacMillan who created the role, was always plausible and frequently moving. No small feat to play two different clowns in one evening—what a pillar of strength the Theatre Ballet have in this artist! Mosaval as the midget Bootface retained all the feeling of a loving but occasionally whipped puppy that made such a lasting impression when the ballet was first created.

Cranko has achieved moments that amount to some of his most original choreography to date. Charles Mackerras' masterly arrangement of Verdi would be better if it did not reach so many noisy climaxes. This trick of his, so eminently successful in *Pineapple Poll*, occurred also in his re-arrangement of *La Esmeralda* for Festival Ballet. One hopes that he is not going to hide his very great talent for arrangement under a cloak of not always apt ebullience.

Cast changes all along the line

SELDOM can any company have indulged in so many cast-changes as the Sadler's Wells Ballet did on November 27.

In *Café des Sports* the Urchin was given by Diane Forhan and Madame Flora by Dorinda Brown. Forhan failed to dominate the work in the same way that Maryon Lane did. She was Urchin all right but to make this a principal role it needs to be something more. She never made us believe that this was her ballet and that the whole thing was being seen through her eyes. She became part of the general background. The work as a result, lost its accents—a serious matter in a ballet that can easily become nebulous. Nor did Dorinda Brown manage to leave much impression in her small role of Madame Flora. Though thoroughly commending the practice of trying out new dancers, it was in this case a slight mistake as the ballet itself suffered. Many people seeing it for the first time, were left with an unfavourable impression. New ballets should keep their first casts (that is if they are satisfactory) until they have become established. After they have settled down, then is the time to try out newcomers.

Pineapple Poll, a well-established favourite, ended the programme and here, although the cast was completely changed from the original, the work as a whole did not suffer.

Yvonne Cartier as Miss Poll, the Bumboat Woman, got through the role well though she lacks the personality of Fifield, the role's creator, and the charm of Miller. It needs the soubrette quality that Fifield so magnificently possesses. Donald Britton's Captain Belaye has greatly improved; he danced with verve the whole way through. His fiancée, Blanche, was given by Madeleine White who is a pretty girl. She appeared to be playing the role

straight instead of with the simpering kittenishness which Stella Clare once made into something so personal. Prissiness is so necessary here because it provides the contrast with the other ladies of Portsmouth.

Had one never seen Poole or Mosaval, the Jasper of Walter Trevor would have made a deeper impression. As it was he still managed to bring much of the pathos to the Pot Boy who loves a minx. He should remember, however, that a person who picks up some discarded clothes make-believing that they are the girl he adores, would never hoist them onto his shoulder in a rather casual way. They should be treated tenderly.

Though this was not in any way a memorable performance of Cranko's ballet, the audience seemed to enjoy it thoroughly. Artists may come and go but *Pineapple Poll* apparently has come to stay.

Come to stay possibly as long as Fokine's *Carnaval* which became the centre-piece of the programme. It seems, as does *Les Sylphides*, to be the right place for it in a programme as the performance all-round was much better than on the first night of the season. Lane and Miller switched the Columbine and Papillon roles. Miller is more at home as Papillon and Lane was equally good, though not better, as Columbine. The orchestra, perhaps because it was a matinee, was less exuberant in the wind and percussion sections. Trecu though he has all the feeling of an amorous and mischievous Harlequin, was still disastrous in his variation which should never be ended by rolling on the floor as though he was too tired to go on. If he had greater height it is possible that Mosaval could become the best Harlequin that Britain ever had. Apart from height he has everything in his favour. It might be worth giving him the chance.

Harlequin's welcome return

ON December 1, Cranko's *Harlequin in April* returned to the repertoire. Although it obviously needed more rehearsal and the lighting was a bit erratic—there was never, for instance, that blood-red light which used to light-up the curtain of the little stage between one of the scenes. In spite of this it was good to have the ballet back and the company should never let it drop from the repertoire even if the public is not always too enthusiastic about it. On first seeing it is not the easiest of works, but further acquaintance reveals the depth of its beauty. Ballets of this kind are what makes any company worthwhile.

Trecu's Harlequin is a very different pair of diamond-patterned tights to his Harlequin in *Carnaval*. He seems to have all the qualities for this sort of son of Bergamo which is so removed from the more refined romantic character of Fokine's work. In this case his occasional untidiness is an asset. He not only danced extremely well but he brought real understanding to this rather complex part.

Patricia Miller created the Columbine role and she has never failed to give it with great conviction. Today with her improved technique she is even better.

The great surprise was Donald Britton's Pierrot. Fine dancer though he is, I never quite expected him to get the subtle bluster of this character—but he did.

One missed the precise equine movements which Poole used to bring to the principal Unicorn. In fact all the Unicorns seemed a little undecided as to what their function really was. Originally their dance was most exciting, now it has become a shambles. However all these things can be put right and when they are, I would beg and implore the directors of the company to see that it is not allowed to slip out of the repertoire again. With this and Howard's *Fête Etrange* they can hold their heads up anywhere. P.W.

SOVIET DANCERS

A PARTY of Soviet dancers has now become an integral part of the annual delegation sent to England for the month of November—the birthday month of the Union of Soviet Socialist Republics. This year the star dancing performers were Raissa Struchkova and her husband Alexander Lapauri; two character dancers—Valentina Galetskaya and Masur Kamaletdinov; the Uzbek dancers, Gulnara Mavayeva accompanied by the inevitable gentleman playing upon the doira—Avner Barayev.

I saw these artists in four different settings—The Empress Hall, the Albert Hall, the Stoll Theatre and Princes Theatre. Of the performance in the first two localities I would rather not comment. The environment in the Empress Hall was so un conducive to the enjoyment of any theatrical spectacle—a slippery unprepared stage, a background of British Soviet friends and a constant procession of delegations—that one was left to contemplate that art and politics have never successfully mixed. The placing of my press seats in the Albert Hall was behind the dancers, and a large piano obstructed even this backward view.

It remained for the Stoll and Princes Theatre to display this group of artists as they were intended to be seen. But even under these conditions the whole affair was disappointing. Struchkova is a good dancer but appears to lack the depth of other Soviet dancers one has seen in the flesh and on films. She has charm which frequently turns to coyness.

Margaret Wing, Veronica Leigey and Helen Trevor (seated), who are in the ballet of the recent production of Offenbach's *Tales of Hoffmann* at Covent Garden.

They are members of the new company—The Covent Garden Opera Ballet—which has recently been formed under the direction of Harold Turner.

This new company is now a permanent feature of the opera productions. In the past the ballets in operas have been danced by students of the Sadler's Wells School and, on occasions, by members of the Sadler's Wells Theatre Ballet. It is another move to give the young dancers the feel of the stage before they enter one of the bigger companies.

Photo: Douglas Elston



In the setting of a large company I am certain she would be excellent. But in a series of acrobatic *pas de deux* and coy variations, she did not show up so well. Acrobatics crept into everything. I am getting particularly tired of seeing ballerinas lifted high in the air, thrown up in a series of horizontal rolls to be eventually caught in an *arabesque*.

This is perfectly all right in a deliberate piece of music hall *adagio* such as *Moshkovsky Waltz*—nothing wrong at all—but when the same thing is done in a classical *pas de deux* such as the one from *Casse Noisette* then I start to question the taste of those responsible. The *pas de deux* in question can be quite exciting enough, if well danced, without any additions to Ivanov's original composition.

If the choreography we see in these concert presentations is a true sample of what present-day Soviet choreographers are turning out, then it is a most depressing thought for it is banal in the extreme. A *pas de deux* from *Walpurgisnacht* in Gounod's *Faust*, with choreography by Lavrovsky, was like an *adagio* act in the Demon's cave from a pantomime.

The two character dancers, Galetskaya and Kamaletdinov, rather lowered one's opinion of Russian character dancing. Her pseudo-Spanish solo from *Mirandolina* was a grave mistake while his Georgian dance, though given with verve, was less well done than by anybody in the *de Cuevas corps de ballet* in *Prisoner in the Caucasus*.

Mavayeva's Uzbek dances are always delightful but we have now seen them so often that their limitations are becoming noticeable.

All the Soviet dancers in the group were fine dancers, but what they had to do was a very different matter. We are always glad to receive Soviet dancers in this country but it is time that some serious consideration be given to the way in which they are presented. P.W.

CONTEMPORARY DANCE THEATRE

ON December 6 the organisers of the Contemporary Dance Theatre presented a programme at the Toynebee Hall Theatre in celebration of the seventy-fifth birthday of Rudolf Laban. The programme included a speech, paying tribute to Laban's manifold achievements, by Mr. E. Martin Browne, some dance-studies by Geraldine Stephenson, and three ballets by the British Dance Theatre, all with choreography by Hettie Loman.

Geraldine Stephenson's dance-studies appeared unintentionally naïve and uncommunicative. The first two—*The Rainmaker* and *Dandy Devil*—were comic in intention; while her last, *Medea*, assailed with no great success the sterner heights of tragedy.

British Dance Theatre presented three ballets all created during 1954. *The Night and the Day* was choreographed to Samuel Barber (the inevitable *Adagio for Strings*) and Bach, who made ill-assorted bed-fellows. The work was of the quasi-pirotess variety with strongly patterned choreography which, although it did not make any very enduring impression, at least showed off the company as a well-integrated team.

The same cavalier disregard for the musical susceptibilities of the audience that had permitted a ballet to a combination of Bach and Barber, also sanctioned a ballet to Sibelius's symphonic music. This work, called *We Who Journey*, was prefaced by a fragment from Fitzgerald's *Omar Khayyâm* that would possibly have been more appropriate attached to *The Night and the Day*. Miss Loman's characters had a dated Massine-like flavour in their names—The Poet, Hope, Creation and The Forces of Darkness. The symbolism was confused, at times Hope was apparently in league with the Forces of Darkness, and the choreography lacked any considerable interest. In any case one doubts whether much enthusiasm could be raised for the spectacle of Hope

springing eternal locked in unequal combat with the richly satisfying and intellectually compelling music of Sibelius. Music such as this is too self-sufficient to need a *cliché* appended to it by way of illustration.

By far the most notable work was the ballet dedicated to Laban and given its première at this performance. This work, which bore up bravely under the curious title of *Catch me a Hay-ride*, was an episodic ballet in the Jooss tradition of dance-drama. Set to a specially composed score by Adda Heynssen, and with décor and costumes by John Christoforou (for technical reasons the décor could not be used at this performance), it possessed far more unity than its two companion ballets.

The peasant pastoral story which opened and closed with a wedding and depicted the impact of war on a small community had something in common with Jooss's *The Green Table*. Even if the theme was not especially original, and allowing that some of the episodes were unduly prolonged, the ballet maintained an atmosphere and included incidents, such as the first wedding and the battle in the hills, which were choreographically more rewarding than anything that had gone before. The work as well danced, particularly by Sally Archbutt, Anthony Newman and two young dancers of distinct promise Molly Kenny and Ronnie Curran. C.A.B.

TELEVISION

THIS IS SHOW BUSINESS

Given on November 22. Décor, Michael Yates. Introduced by Vic Oliver. Produced by Bill Ward.

YVETTE CHAUVIRE in *The Dying Swan* (choreography by Michel Fokine).

IN the days of Greek mythology the swan used to be known as the Bird of Apollo or of Orpheus, and it was credited with remarkable musical powers which it was supposed to exercise, particularly when its death approached. In the world of ballet, the death of the swan is silent, yet the manner of its death is no less beautiful and no less remarkable, as portrayed in the solo which has been immortalised by Anna Pavlova for whom it was originally created by Michel Fokine; now to be performed by Yvette Chauvire, étoile of the Théâtre National de L'Opéra de Paris.

Yvette Chauvire's performance could not have left any lover of beauty unmoved; she danced with all the bearing that becomes this bird royal, her every movement was regal.

PUNCH AND THE CHILD. Part I (Steps into Ballet series)

Given on November 29. Choreography, Kenneth MacMillan; music, Richard Arnell; designs, Michael Yates; production, Naomi Capon; conducted by Sir Thomas Beecham, introduced by Peggy van Praagh.

CAST

DONALD BRITTON MAUREEN BRUCE
SUSAN SALOMAN

AT last television has presented a special ballet programme for children, which, apart from being of immense educational and instructional value, was also first-class entertainment. In the past we have had instructional ballet programmes, yet their aims were never clearly enough defined.

THE present programmes appear to have been devised with a definite aim—and have so far succeeded. It showed the growth of a ballet from its embryonic form—how the steps of the ballet are derived from the steps of everyday life, how emotions are portrayed in ballet, how dancers have to be trained to develop their bodies and muscles; to emphasise all these points Kenneth Macmillan has devised a short ballet, essentially simple in its construction.

No one more suitable than Peggy van Praagh could have been found to present this programme; she ably combined the dual rôles of compère and ballet mistress. The demonstrations were given by Maureen Bruce and Donald Britton, both of the Sadler's Wells Theatre Ballet; Susan Saloman, who



Beryl Grey and Klaus Salin in the second act of *Swan Lake* at the Helsinki National Opera House. Grey gave two performances of this ballet in Finland during November. Photo: Valokuvaamo

portrayed the junior element, is a most promising young pupil of Nesta Brooking.

No dancer in the Theatre Ballet could have bettered Donald Britton's performance. In the demonstrations, he executed a great number of *entrechats* and *jetés* with perfect precision, whilst in the actual ballet he gave two clever characterisations. Maureen Bruce has both grace and poise and her technique is good, while she possesses a youthful charm of her own.

At the completion of the demonstrations, we were quickly introduced to the ballet itself. Kenneth Macmillan had cleverly contrived the opening of this work to illustrate exactly the points of Peggy van Praagh's talk; we were shown the various walks of the mother, the father, and the little girl, translated in terms of ballet.

The action takes place at the seaside; the parents will not let their child watch a Punch and Judy show; she escapes from them, rushes into the tent, where she is confronted by Punch; here the ballet left off, the child's adventures with Punch to be shown in the following week's programme.

Nicholas Baker

Dance and Dancers

AMERICA

Limon to South America

THE Jose Limon Dance Company left New York late in November for their first tour of South America. Sponsored by the recently formed Performing Arts International Exchange Programme, which The American National Theatre and Academy is administering on behalf of the State Department of the United States, this group has been playing major engagements in Rio de Janeiro, Sao Paulo, Montevideo and Buenos Aires. In addition to Limon and the guest star Pauline Koner, the company included Letitia Ide, Lucas Hoving (formally of the Jooss Ballet), Betty Jones, Ruth Currier, Lavinier Neilsen, Nancy Spanier, Alvin Schulman and Charles Czarnay, all members of Limon's permanent group. The repertoire included Doris Humphrey's *Ruins and Visions*, *Night Spell*, *Ritmo Jondo*, *Day on Earth*, *Story of Mankind* and the variations and *finale* from *New Dance*. In addition, there were Limon's *Moor's Pavane*, *Ode, La Malinche*, *The Exiles*, *The Visitation* and *Vivaldi Concerto*; also Pauline Koner's *Cassandra* and Lucas Hoving's *Satyrion*.

Markova, guest with Ballet Theatre

IN addition to her February and March appearances as guest ballerina with the Metropolitan Opera, Alicia Markova has been engaged as guest artist for Ballet Theatre's three-week engagement at the Met. during April. One of the major highlights of this company's 15th anniversary season will be Markova's appearances in *Giselle*, *Swan Lake* and *Pas de Quatre*. It is to be hoped that she will also appear in Tudor's *Romeo and Juliet*, in the name role originally created for her, as well as in other works still to be announced.

As we go to press, it is more than likely that the Dance Alcove of the Music Library (the 58th Street Branch of the New York Public Library) will mount a retrospective exhibition of portraits, programmes, books and other memorabilia tracing this British ballerina's career from its inception to the present.

Hanya Holm in Hollywood

HANYA HOLM, who will be remembered in London for her choreography for *Kiss Me, Kate*, has just been contracted by Paramount Pictures and has already flown to Hollywood where her first assignment is to be the staging of the dance sequences of Michael Curtiz's new production of *The Vagabond King*.

Martha Graham's Guest Appearances

PRIOR to her projected spring season in New York City, Martha Graham has appeared in two major symphony concert programmes. Just recently Graham and her Company, including Stuart Hodes and Bertram Ross, danced a special performance of *Appalachian Spring* at the Philadelphia Academy of Music with the Philadelphia Orchestra under the direction of Eugene Ormandy. Late this month Miss Graham flies to Dallas, Texas where she will be guest star with the Dallas Symphony Orchestra, in a special performance of her symphonic solo work, *St. Joan*.

Jeanmaire in Crosby Films

RENEE JEANMAIRE will co-star with Bing Crosby in Paramount's big screen VistaVision production of Cole Porter's *Anything Goes*, a Broadway hit of two decades ago. Jeanmaire, whose only previous Hollywood picture was *Hans Christian Anderson*, is already rehearsing for her new starring role on the West Coast.

New Ballet at the Met.

ZACHARY SOLOV's new ballet *Vittorio*, with the choreographer in the name role, was given its world

yat malmgren

GOLD MEDAL CONCOURS INTERNATIONAL DE DANSE, BRUSSELS

MODERN DANCE

CLASSICAL BALLET

CHARACTER

26 WEST ST. (GROUND FLOOR) CAMBRIDGE CIRCUS

Dancia

4 Edward St.

Brighton 7 TEL: 21481

Southern Agents for: **FREED'S Famous Ballet Shoes**

Canvas,	Pink, White, Black	Blocked	11/8	} 6d. Postage, per pair (or C.O.D.)
" Kid Caps "	" "	Unblocked	11/6	
Leather,	Pink, Red, Black	Blocked	13/10	
Satin, Pink, White, Black,	Unblocked	16/3	Blocked 16/6	
Tap Shoes, with toe taps	Tie 27/6	Oxford	32/6	} 1/- Postage, per pair (or C.O.D.)
Character (National) Shoes, One Bar			25/-	
Ballet Dresses (Classic Tutu) made to order, from			£4	
Ballet Tunics, all types	" "	" "	22/6	

Freed's Nylon Elastic Fishnet Tights and Stage Hose

Send for Lists—Please enclose stamped envelope with enquiries

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

SCHOOL OF BALLET Professional and Amateur

Comprehensive Training for Students in all branches

Inclusive Fees. Coaching for Examinations

28 QUEX ROAD WEST HAMPSTEAD NW6

Telephone Maida Vale 2324



ROYAL OPERA HOUSE

COVENT GARDEN

The Royal Opera House, Covent Garden Ltd.
in association with the Arts Council of Great Britain presents

Sadler's Wells Ballet

Two New Ballets

VARIATIONS ON A THEME OF PURCELL

Music by BENJAMIN BRITTEN

Choreography by FREDERICK ASHTON Scenery and Costumes by PETER SNOW

RINALDO AND ARMIDA

Music by MALCOLM ARNOLD

Choreography by FREDERICK ASHTON Scenery and Costumes by PETER RICE

First performances Thursday, 6th January, 1955

Full details from the Box Office 10—7.30. Covent Garden 1066

THE ROSELLI

STAGE ACADEMY

Principal: MISS IZNA ROSELLI

DANCING • SINGING • ELOCUTION

Classical Ballet ★ Modern Ballet ★ Tap and Character
Evening classes for the benefit of those in business

FULL TRAINING FOR MANNEQUINS DEPARTMENT

Special courses for students embarking on a stage career
Audition Numbers arranged in Modern Ballet, etc.

Every assistance given in obtaining engagements
13-14 Archer Street, London, W.1 GER 4179

Barbara Vernon & John Gregory's School of Russian Ballet

(Classical and Contemporary Dance)

Patroness: ROMOLA NIJINSKY

Artistic Adviser: MATHILDE KSCHESINSKA

Full and Comprehensive Dance Training

Classes for

Children, Students, Professionals, Amateurs

Studio:

Tel.: FREmantle 1749

St. Luke's Street, Chelsea, S.W.3

(A few minutes from South Kensington Station and Chelsea Town Hall)

Branch Studio: 74 Wilson Gardens, West Harrow, Middlesex

RUTH FRENCH SCHOOL OF BALLET

CLASSES—DAY and EVENING

Students: Advanced, Intermediate
Elementary

Coaching for Examinations

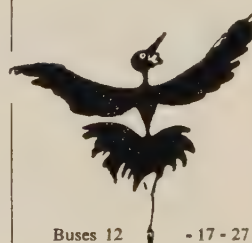
Holiday Classes January 3

Studio: Church House

Queensborough Terrace, W.2

ABBeY 5431

Buses 12 - 17 - 27 - 88 etc. 5 mins. Queensway & Bayswater Stations



CORNEAL-CONTACT LENSES

The Secret of GOOD SIGHT combined
with GOOD APPEARANCE. Corneal and
Contact Lenses, the Modern, Comfortable
and invisible eyewear that gives a wider
natural field of vision.

Send for details and Free Descriptive Booklet to

CORNEAL - CONTACT LENSES LTD
Dept. 169c CROWN CHAMBERS, ALBION ST. LEEDS 1
Tel. 25232

Consulting Rooms at London, Cardiff, Bristol, Birmingham,
Derby, York, Newcastle, Glasgow and most Main Centres.





Hurtado de Cordoba who has recently been appearing in America with his Spanish Ballet.

première on December 15, too late for review in this issue. As reported previously, this 45-minute ballet to Verdi music featured Mia Slavenska as well as guest artists Edward Cato and Yurek Lazowski in character roles. The three elaborate settings and costumes were designed by Esteban Frances.

Jean Erdman to Japan

JEAN ERDMAN, former soloist with Martha Graham's Company and currently head of the Dance Department of Bard College, is currently on tour in Hawaii, Japan and India. After an engagement in San Francisco, Miss Erdman performed in Honolulu before her concert appearances in Tokyo and other major Japanese cities, in New Delhi, and in Bombay and Calcutta.

New Musicals on Broadway

WITH the Broadway season currently at its highest production peak of the year, there are both current and in-coming musicals that are of more than passing interest to the dance-follower. Already opened are *Fanny*, with dances by Helen Tamiris, *Sandhog*, with choreography by Sophie Maslow; and *Hit the Trail*, with dances and musical numbers staged by Gene Bayliss.

Fanny, based on the famous trilogy by Marcel Pagnol, is a musical play that is in the tradition of *Carousel* in that both its songs and dances are part and parcel of the book. The action of the play takes place in and around Marseilles over a period of years. Tamiris has chosen simple folk dance forms as the appropriate basis for two major dance numbers and these have been judiciously expanded and embellished for theatrical effect. *Cirque Français*, the most spectacular dance scene, included dance representations of elements familiar to a small French circus such as acrobats, a trained pony, performing seals, clowns, living statues and an aerialist.

Sandhog, another musical play, is the saga of the men who blasted their way through the mud to dig a tunnel beneath New York's Hudson River in the 1880's. Earthy, bitter and often oppressive, this show required the light and frolicking children's dances that were incorporated into the story to provide a much-needed lift. Headed by Yuriko, whom London audiences may recall as a member of Martha Graham's Company, Maslow's expertly organised group of five dancers performed superbly in a series of sequences, based on children's street games, that made fresh and inventive use of hoops at one time, a large skipping rope at another.

Hit the Trail, starring opera singer Irra Petina, was a routine operetta-type musical set in Nevada, during the late 19th century, and dealt with a stranded theatrical group. Aside from some most inventive and colourful scenery, the chief virtues of this production were its fine singing voices and two dance numbers that almost brought the play to life. The first, *Nevada Hoe Down*, a large square dance somewhat reminiscent of sections of

Rodeo, was danced with considerable zest by the ensemble. Donn Driver, formerly of the Ballet Russe de Monte Carlo, was responsible for the staging of a mock Egyptian number that was curiously out of place yet nevertheless quite hilarious.

Opened too late for comment this month were *House of Flowers*, directed by Peter Brook and with choreography by George Balanchine, and *Cole Porter's Silk Stockings*, based on the film *Ninotchka* and with dances and musical numbers provided by Eugene Loring.

Diaghilev Anniversary Events in New York

AN exhibition entitled *Diaghilev Ballet in America, 1916-17*, is currently on view at the Main Branch of the New York Public Library. In conjunction with this there was also a concert of recorded music on December 8, with Walter Terry, Dance Critic of the New York *Herald-Tribune*, as guest commentator.

Arthur Todd

PARIS OPERA

Van Dijk as Etoile

ON its return from London, the ballet company of the Paris Opéra resumed its customary Wednesday performances. The absence of Jean-Paul Andréani presented problems of casting, which Maurice Lehmann has solved by giving Peter Van Dijk an audition-performance which earned him not only the enthusiastic favour of the balletomanes but also the title of *étoile*.

We have already spoken of his rare qualities of which he had given proof with Janine Charrat in *Les Algues* and *Le Cygne Noir*, and with Yvette Chauviré in Lifar's *Rondo Capriccioso* and *Suite en ré*. There then remained the task of conquering the immense stage of the Palais Garnier, which recently has so ill-served the amazing Jean Babilée. That task has today been achieved.

Consisting essentially of well-known bravura passages from *The Sleeping Beauty* and *Casse-Noisette*, *Divertissement* gives a young dancer little time to display his worth: his very first steps must be decisive. The extraordinary purity of Peter Van Dijk's style and his natural nobility enabled him to play the Prince Charming of the fairy tale with convincing ease.

As a dancer he gave his variation with effortless *élévation*, and an inborn elegance; as a partner he showed absolute assurance.

His nomination as *étoile* was a happy event. In this art which is essentially human, and in which no one is irreplaceable, Peter Van Dijk finds a place in the company of Yousif Algaroff and of Michel Renault.

With Peter Van Dijk, Liane Daydé gave an interpretation of the rôle of Princess Aurora which was full of delicate grace and youthfulness. This part suits her perfectly, and she has now added a maturer technical and stage presence to an already attractive appearance.

Role returned to Clavier

IN *Entre deux rondes* Josette Clavier has been given back her rôle of the Danseuse de Degas in which she had made such an impression. Michel Renault was a vigorous Apollo. One word of criticism, however: why confide the parts of the two Greek children, once played by the Andréani brothers, to two obviously female adolescents?

Chauviré in Variations

YVETTE Chauviré has danced the variation in *Variations* which Lifar specially arranged for the London visit. In this, as so often before, one experienced the extraordinary accord existing between this choreographer and his great interpreter. Chauviré has also been seen in *Les Mirages*, in which she gives to the part of the Shadow a profound metaphysical meaning.

More lavish than ever

THE MAGIC FLUTE is shortly to be revived with, it is said, a lavishness that will vie with that of *Les Indes Galantes* and *Obéron*. Chapelain-Midy is working on the sets and costumes. Unfortunately the portion allotted to the dance will be less important than in the two earlier spectacles.

Among the other ballet creations which are imminent is a revival of *La Tragédie de Salomé* by Albert Aveline who has now recovered from his recent illness. This work will feature Lycette Darsonval. The sets and costumes will be by Yves Brayer, and the *première* is planned for the end of December.

Serge Lifar is at present at work on *Les Noces Fantastiques* (music by Delannoy, sets by Daragués), in which Peter Van Dijk will have his first important creation on this stage and the chance to justify the expectations held of him. Nina Yvroubova and Claude Bessy will have the leading female rôles. This work will be created in January.

Among other works planned are Prokofiev's *Roméo et Juliette* and a ballet to Bartók's Second Piano Concerto.

Lifar on British ballet

UNDER the auspices of the Cercle Paul Valéry, of which he is vice-president, Serge Lifar gave an interesting lecture on the Franco-British choreo-

graphic relationship at the Sorbonne on November 15. After a brief review of world ballet in the 25th anniversary year of Diaghilev's death, he proceeded to define the aesthetics underlying French and British ballet. A short historical survey of British ballet enabled him to explain the characteristics of the British school, such as its respect for established values and its strict discipline which at times masks a certain difficulty in expression. He then paid tribute to the courtesy of English dance critics and read with pleasure a letter which Cyril Beaumont and Arnold Haskell had written to him. While regretting the choice of *The Sleeping Beauty* for the first programme of the Sadler's Wells Ballet's Paris season, he bitterly deplored the disgraceful conduct of certain Parisian critics. He concluded by expressing the hope that similar exchanges would take place in future years.

GRAND BALLET DU MARQUIS DE CUEVAS

Few novelties this season

ACCOMPANIED by the customary enthusiasm, the Cuevas Ballet opened its Paris season at the Théâtre Sarah Bernhardt with a few novelties promised and without Rosella Hightower. Works such as *Idylle*, *Annabel Lee*, *L'Ange Gris*, *Piège de Lumière* were seen again with pleasure, and *Duo* had some interesting passages, but the performance of the Chopin *Concerto*, well interpreted by Marjorie Tallichief and Genia Melikova, suffers from too many weaknesses and a complete lack of discipline on the part of the *corps de ballet*. A serious reform of the *corps de ballet*, or else the avoidance of *ensembles*, seems indispensable.

Ravel's Bolero again

RAVEL'S *Boléro* has often tempted choreographers with its obsessing rhythm, orchestral colour, and its profound originality. In 1941 at the Opéra, Serge Lifar presented a remarkable version in which the instrumental progression was ably translated in terms of dance. Recently there was talk of a revival of this too-long-neglected work with Antonio in Lifar's rôle, but alas nothing came of it.

Bronislava Nijinska's choreography to the well-known music has now been revived. But despite her understanding and scholarship, this ballet cannot be accounted a success. Perched on a table, Marjorie Tallichief bends and stamps and prances, but neither she nor Vladimir Skouratoff, who dances with her, seems at ease in the pseudo-exotic style. Natalia Goncharova's set depicts a wide bay beneath a deep blue Spanish sky, under which are found guitarists, young girls, men, and an anonymous black-clad crowd. *Boléro* adds nothing to the reputation of the creator of *Les Biches* and *Les Noces*.



Serge Golovine and Belinda Wright in the *Casse Noisette pas de deux* with the *Grand Ballet du Marquis de Cuevas* during their recent Paris season.

Photo: Lido

Max Rivers Studios

Modern Ballet

Classical Ballet

American Tap

Routines Arranged

Acts Produced

All Stage Dancing

Taught

Studios for hire

Permanent Pianist

10-11 Great Newport Street

London WC2 (Covent Garden 1853)

One minute Leicester Square Tube Station

★ Ballet and Modern Classes in Chelsea ★

PAMELA FOSTER

R.A.D. GOLD MEDALLIST

Special Children's Classes 4.30 p.m.

Private Lessons by arrangement

★ ★ ★ ENQUIRIES KENSINGTON 7790 ★ ★ ★

BRISTOL SCHOOL OF DANCING

DIRECTOR: MURIEL CARPENTER

British Ballet Organisation Adv. Diploma Member of Examining Board

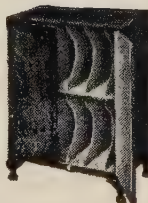
A limited number of vacancies for resident students. Children's classes held daily

Further particulars from 55-57 Pembroke Rd., Bristol 8 - Tel 37932

GRAMOPHONE RECORD CABINETS

"THE WONDER" in 2 sizes

17" wide, 8 compartments holding 250, price £7/19/6
OR 29/6 Deposit plus 12/6 Carr. 9 monthly payments of 15/7
24" wide, 12 compartments holding 450, price £11/11/-
OR 39/6 Deposit plus 12/6 Carr. 9 monthly payments of 22/9
Delivery 12/6 either design. Flush base same price. In Walnut, Oak and Mahogany. Polished Light, Medium and Dark, nicely figured veneers. Satisfaction Guaranteed or Money Refunded.
A. L. STAMFORD (F.11) 20 College Parade, Salisbury Rd., London, NW 6



SLIM in six weeks or—money refunded

Revolutionary bath treatment—nothing to take internally, no exercises, no rigorous dieting. For free booklet (in plain envelope), attach name and address to this advert, post to SLIMSWIFT (Dept. S169), 3 Grand Parade, Brighton.



D. Di Salvo

Famous Bespoke Sun-ray ballet Shoes Supplied to all Parts of the World—Specialist in correct fitting

ALL SHOES NOW IN STOCK

Blocked Satin, Pk. Wht. or Blk.	16 0
Unblk. Satin, Pk. Wht. or Blk.	15 0
Block, Canvas, Pk. Wht. or Blk.	12 6
Unblk. Canvas, Pk. Wht. or Blk.	10 6
Blocked White Leather and all colours	18 0
Unblk., Best Quality Coloured Leather in Red, Blk., Pk., Blue or any other colour	16 6

Write:

D. DI SALVO, 11 WEST STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2
Telephone: Tem. Bar 9201, 4134.

Yvonne Academy-Wanstead

Principal: YVONNE DUDLEY, A.R.A.D. (Adv. Cert.), L.I.S.T.D. (O.B. & S.B.)

Intensive Students' Training

R.A.D. Ballet Classes—Day and Evening

Special Children's Ballet Classes

"DULVERTON," CAMBRIDGE PK., WANSTEAD : Phone WANSTEAD 1528

Hilde Holger SCHOOL OF MODERN BALLET

PRODUCTION GROUP

Technique and expression of the Modern School.

PROFESSIONAL

Evening classes for those in business.

Apply to Sec.: Studio, 27 Oval Rd., Regents Pk., London, NW1

Telephone: GULliver 6822

CLASSIFIED ADVERTISEMENTS

3D. per word prepaid. Box No. 1/- extra. Minimum 3/-, 4 consecutive insertions charged as 3: 12 as 8. Display rates on request.

MISCELLANEOUS

AUTOGRAPHS! Free membership to Society of Autograph Collectors. s.a.e. 6 Cerne Road, Morden, Surrey.
ALONOVA ART GROUP. Ballet studio, Dinelys, W.1. Lecture-demonstrations. Classes. Sec. 47 Mervan Rd., S.W.2.
"DIFFERENT" NEW YEAR'S EVE party. Gay colourful evening, dancing, prizes, Members' Bar, etc. Fri. Dec. 31st. Society for Cultural Relations with the U.S.S.R., 14 Kensington Square, W.8. (WES 1571). Nearest station, Kensington High Street. Tickets 5/- each.

Cecchetti Teachers

MARGARET CROSS 61 Osborne Rd., Newcastle-on-Tyne, 2. JESMOND 811113
VERONICA DICKINSON Nelson Lodge, Nelson Road, Southsea. Tel. 2207
CAROL HILL 61 Old Park Road, N.13, PAL 4714
DULCIE PYNE 63 The Ridgeway, Chingford, E.4. Silverthorn 1722
KATE WALKER School, Temple Hall, Weybridge, Surrey. WEY 1007
ELIZABETH WEAVER The Maples, Upwey, Weymouth. Upwey 272

Spanish Dancing

LALAGIA 48 Kensington Mansions, Trebovir Road, S.W.5. FRO 6151

Modern Dance

LILIAN HARMEL 37 Ferncroft Ave., (off Finchley Rd.), N.W.3. HAM 0213
STELLA MANN 8 Netherhall Gardens, N.W.3. HAM 9317
STUDIO DOROUTH 88 Avenue Road, N.W.3. PRI 3496

Theatrical Materials

★ **EMPEE SILK FABRICS** Commerce House, 45 Middlesex St., E.1. BIS 7464
★ See also displayed advertisements

A Speedy Grease Paint Remover

CROWE'S CREMINE



is a specially compounded high quality, delicately perfumed preparation which not only saves time by removing grease paint quickly and gently—it has as well the property of leaving the skin perfectly clean and delightfully soft.

LARGE TIN ONLY 4!
or 4/6 sent by post

supplied in tin with freely acting screw-on lid

A Time Saver after the Show Removes Make-up Quickly & Easily

Obtainable from—
Frizzels, 1 Cranbourn St., London, W.C.2 and all High Class Chemists and Stores.
Trade Enquiries to the Sole Distributors—
W. B. Cartwright, Ltd.
Manufacturing Chemists, Rawdon, Leeds

NEWS IN BRIEF

NEXT April the New York City Ballet will start a European tour in Monte Carlo. They will later appear in Paris.

THE Zagreb National Theatre plans to give a series of performances in Paris in December 1955.

IN June, Léonidoff plans to introduce to Paris, Iva Kitchell, a humorous dancer whose parodies of classical ballet have made a name for her in New York.

WHEN *Porgy and Bess* left the Théâtre de l'Empire, Maria Féres revived Gluck's opera-ballet *Orphée* (December 5) and created an opera-ballet by Maurice Jarre, *Armida*.

EARLY in December, Ludmilla Tcherina danced *Giselle* at the Scala, Milan, with Givlio Perugini as Albrecht.

A YOUNG film star, Paul Paviot, has just produced a short film about the mime, Marcel Marceau. Jean Cocteau speaks the commentary.

MILORAD MISKOVITCH has just been given a contract by Charles Vidor to play Nijinsky in a film-biography of the great dancer which Hollywood is planning. This will not be his first film appearance, since he has already been seen in two shorts—*L'Étalagiste*, with Colette Marchand, and *Boléro Gitan*.

COLETTE MARCHAND will star in Jaques Becker's new colour film, *Voulez-vous danser avec moi?*

ON December 19, the Prix Terpsichore, founded in memory of Diaghilev to benefit talented ballet pupils, will be awarded. The contestants will be divided into two age groups—seven to 11 years, and 12 to 16 years—and there will be an additional prize for young choreographers.

YVETTE CHAUVIRE and Peter Van Dijk danced at Bordeaux on December 1 and at Brussels on December 2 appearing in *Rondo Capriccioso* *Le Spectre de la Rose* and other works.

Marie-Françoise Christout

ROYAL DANISH BALLET

CBAG TAEPPET (Behind the Curtain)

First given by the Royal Danish Ballet at the Royal Theatre, Copenhagen, October 9, 1954.

A Ballet in One Act by Fredbjørn Bjørnsson. Choreography by Fredbjørn Bjørnsson. Music by Ole Schmidt. Décor and costumes by Henrik Bloch.

Cast
The Ballerina — — — — — KIRSTEN RALOV
The Soloist — — — — — STANLEY WILLIAMS

Corps-de-Ballet, Dressers, Stage-Hands

THE ballet depicts a stage rehearsal of a ballet. A ballerina is unable to express her emotions. During a pause in the rehearsal she has a vision of a young violinist playing the music for her. Suddenly she understands its meaning, and when the rehearsal begins again she dances with feeling and understanding.

This ballet, which is Bjørnsson's first work, seemed to me to be dull, boring, and completely lacking in artistic sense. One must not demand too high a level of technical ability in a first ballet, but at least one ought to be able to expect the apprentice choreographer to have some idea, some conception to give his audience. Here unfortunately one gets the impression that the choreographer's sole aim was the modest one of stringing together *enchantelements* in order to show that he can make some kind of a ballet. The work has no theatrical ideas, the choreography lacks invention. Only one passage in the whole ballet has a faint glimmering of humour.

The décor was on the whole distressing. The ballerina wore blue and violet, but some of the costumes given to the *corps de ballet* girls were pleasing. The music was not melodious and was seldom integrated with the happenings on the stage.

Kirsten Ralov's lack of talent as a mime tended to make the ballet seem even worse than it is. However her partner, Stanley Williams, looked and danced well.

LUNEFULDE LUCINDA (Capricious Lucinda)

First given by the Royal Danish Ballet at the Royal Theatre, Copenhagen, October 9, 1954.

A Ballet in One Act by Niels Bjørn Larsen, inspired by a work of Vincent Galeotti. Choreography by Niels Bjørn Larsen. Music by Jørgen Jersild. Décor and costumes by Helge Refn.

Cast
Lucinda — — — — — INGE SAND
Her Lover — — — — — FREDBJØRN BJØRNSSON
The Doctor — — — — — STANLEY WILLIAMS
Galleotti — — — — — NIELS BJØRN LARSEN

THE eighteenth-century ballet-master Galeotti meets a waitress in an Italian town. Her fickle flirtations with his servants give him the idea for a ballet. A ballet about Capricious Lucinda.

It opens with Lucinda's lover making preparations for a *jardinière-couple* to dance before his mistress. A milliner arrives with new hats for Lucinda. The milliner irritates her but this passes when she catches sight of the

The first choreographic work of Vladimir Skouratoff—*Scarlattiana*—for the Grand Ballet du Marquis de Cuevas. This ballet which used Casella music and Severini costumes had its first performances in Paris on November 26.

The choreographer himself is seen in the air. The others are Jacqueline Moreau and Oleg Sabline.

Photo: Lido



jardinière-couple, the male dancer of the pair she finding especially interesting.

Her lover grows jealous and a scene follows. After Lucinda has fainted a doctor is called; Lucinda soon recovers and flirts with the doctor, but he runs off with her chamber-maid and Lucinda is left as furious as ever.

A little Cupid, the spectator of these events, makes up his mind to punish her for being so capricious with her lover. In the Cupid's garden, Lucinda is haunted by visions and is prevented from meeting her lover. At last she promises never to be capricious again if her lover is restored to her.

The scene returns to Italy. As Galeotti leaves he gives the waitress a rose. At first she is enchanted with her gift, but when she pricks her finger on a thorn she scolds the departing figure of the ballet-master.

Like *CBag Tæppet*, *Lunefulde Lucinda* was originally intended to be given last season. What makes the ballet so charming is Jersild's amusing and intelligent music which obviously inspires the dancers and which, while not pastiche, contrives to be both modern and in accord with the 18th century. The décor and costumes are also excellent.

The scenario is rather difficult to understand and the ballet has far too many *divertissements*, however when it is shortened to one hour (at the moment it runs for about an hour and a half) it will be a really admirable work.

Inge Sand was good as the capricious girl, and Bjørnsson atoned for his failure earlier in the evening as a choreographer by his dancing in the role of the lover. Williams again proved what a fine dancer he has become, and Kjeld Noack as the male dancer of the *jardinière-couple* was outstandingly funny.

DURING a performance of the Black Swan *pas-de-deux*, Frank Schaufuss injured his knee. He had to leave the stage immediately and was taken to hospital. It is feared that he may have to have an operation, and it is certain to be some weeks before he will be able to dance again.

Bent Schonberg.

SWEDEN

THE proposed production of *The Sleeping Beauty* at the Royal Opera, Stockholm, will it seems, be sleeping for two more weeks than was originally intended! The first night was to have been on December 29, but now it is to be January 14 or 15. This delay is due to the difficulty of the décor, which, owing to the Opera putting on new productions of *Carmen* and *The Merry Wives of Windsor*, will not be ready by the intended date.

Mary Skeaping, who earlier produced the company's outstandingly successful production of *Swan Lake* and is now Ballet Director at the Opera House, is reviving *The Sleeping Beauty* for Stockholm. When I spoke to her recently she was unable to give me a great deal of information about the production as she is still in consultation with the designer, Gamelin.

However she told me that she was planning a different mode of entry for the Fairies, Cavaliers and Pages in the Prologue. She is hoping to secure a marked change of atmosphere from that of the court at the beginning of the Fairies' music, so that the audience will feel that something unusual is going to happen before the Fairies actually appear.

She is going to make it as clear as possible that the Lilac Fairy is the only Fairy who has not given her gift before Carabosse enters. This she proposes to do by showing her just about to take her gift to the cot when the

first sounds of the Wicked Fairy begin, the other five Fairies having placed their gifts at the foot of the cot. Mary Skeaping is basing the mime of Carabosse and the Lilac Fairy on material she has got from working on these scenes with Madame Karsavina. The production will have the usual four mice, two rats, but the two fantastic footmen, omitted from most recent versions, are being reinstated. These will be included in the dance of the rats and the mice.

There are to be twelve couples and sixteen children in the Garland Dance in Act One, which will be based on the Sergueeff version. In the Second Act Mary Skeaping is hoping again to get a magical quality after the hunting party has left the stage, before the Lilac Fairy appears accompanied by four pages. The blind-man's buff scene is to be cut, and the act will end with the Panorama, showing the Lilac Fairy and the Prince journeying through the seasons, and stopping as they arrive at the foot of the castle, which will entail breaking-off the music at a different point than as at Sadler's Wells.

Then the last act will open where the second act left off, with the Prince about to enter the Palace garden, and this will blend into the final ballroom scene. Cinderella and Prince Fortune are to be put back among the fairy tales in a slightly changed version, and Mary Skeaping is making the final mazurka a little longer and introducing a more varied figure into it. For this act all the dancers will make an imposing entrance down a staircase at the back of the stage.

HOLLAND

SONIA GASKELL'S group, Ballet Recital, gave its last performance last August. The enlarged company is now known as the Nederlands Ballet. The opening was in the Gebouw van Kunsten en Wetenschappen Theatre in the Hague in October in the presence of the Royal family and the diplomatic corps. The repertoire includes *Les Sylphides*, reproduced by John Taras and a new ballet by him—*Scènes de Ballet*—to the Stravinsky music. Sonia Gaskell mounted *Ballet of the Reader* to commissioned music by Juriaan Andriessen whose symphony was used for the Balanchine-Robbins *Jones Beach*.

JACK CARTER has been appointed for a year as choreographer to the Ballet of the Lowlands, a vigorous and invigorating group of dancers which is reminiscent of the Ballet Rambert in its early days. The company tours Holland with a repertoire of ballets by Dutch American, French and English choreographers and is subsidised by the City of Amsterdam. For this season their leading dancers are Angela Bayley and Norman McDowell.

Carter's first ballet for this group was *Pavane Interrompue*, (music by Granados and décor and costumes by Norman McDowell) and he has revived *Impromptu for Twelve* (music by Rossini, décor and costumes again by McDowell). This ballet, first produced for Molly Lake's Continental Ballet, had a very enthusiastic reception, not only on its first performance on November 6 at the State Opera, Amsterdam, but also in Utrecht, Rotterdam and the Hague.

Carter is now working on a new ballet based on events in the life of Van Gogh to music by Lekeu. Later the full-length *Coppelia* is to be produced, with Angela Bayley as Swanilda, Norman McDowell as Franz and Carter as Dr. Coppélius.

Ballet Dates

SADLER'S WELLS BALLET at Covent Garden

- December**
27(M) *Coppelia* (Lindsay, Doyle)
27(E) *Coppelia* (Nerina, Blair)
29 *Lac des Cygnes* (Fonteyn, Somes)
- January**
1(M) *Lac des Cygnes* (Jackson, Somes)
1(E) *Lac des Cygnes* (Grey, Field)
6 *Mam'zelle Angot*, World premiere of Ashton's *Rinaldo and Armida* and *Variations on a Theme of Purcell*
7 *Lac des Cygnes* (Nerina, Rassine)
8(M and E) *Variations on a theme of Purcell*, *Rinaldo and Armida*, *Daphnis and Chloe*
11 *Patineurs*, *Daphnis and Chloe*, *Ballet Imperial*
12 *Variations on a Theme of Purcell*, *Rinaldo and Armida*, *Daphnis and Chloe*
15(M) *Lac des Cygnes* (Grey, Field)
18 *Variations on a Theme of Purcell*, *Ballet Imperial*, *Firebird*
20 *Mam'zelle Angot*, *Checkmate* (with Grey; Bliss conducting), *Firebird*
22(M) *Coppelia* (Fifield)
22(E) *Lac des Cygnes* (Jackson, Somes)
24 *Lac des Cygnes* (Fonteyn, Somes)
26 *Patineurs*, *Ballet Imperial*, *Firebird*
28 *Lac des Cygnes* (Elvin, Field)
29(M) *Sylphides*, *Rinaldo and Armida*, *Checkmate*
29(E) *Coppelia* (Fifield, Shaw)
- February**
1 *Variations on a Theme of Purcell*, *Giselle* (Fonteyn, Somes)
3 *Boutique Fantastique*, *Giselle* (Elvin, Rassine)
5(M) *Variations on a Theme of Purcell*, *Rinaldo and Armida*, *Firebird*
5(E) *Ballet Imperial*, *Rinaldo and Armida*, *Daphnis and Chloe*
10 *Lac des Cygnes* (Grey, Field)
12(M) *Patineurs*, *Giselle* (Elvin, Rassine)
17 *Mam'zelle Angot*, *Checkmate*, *Ballet Imperial*
19(M) *Lac des Cygnes* (Nerina, Rassine)
19(E) *Lac des Cygnes* (Beriosova, Field)
24 *Sylphides*, *Boutique Fantastique*, *Firebird*
25 *Coppelia* (Beriosova, Chatfield)
26(M) *Sylphides*, *Firebird*, *Ballet Imperial*

SADLER'S WELLS THEATRE BALLET at Sadler's Wells Theatre

- December**
27 *Selina*, *Lady and the Fool*, *Café des Sports*
29(M) *Coppelia* (Lane, Zolan, Poole)
- January**
1(M) *Selina*, *Carte Blanche*, *Pineapple Poll*

AUSTRALIA

Borovansky's best season

THE Borovansky Ballet continues to play to phenomenal houses. An enthusiastic press and a continuously devoted audience have made this the best season the company has ever had.

Paul Grinwis's new ballet, *The Three Devils*, to a score arranged from lesser-known Offenbach pieces, had a most successful première in Sydney. Kathleen Gorham, who acquires herself well in all the technical difficulties presented by the choreography, is in no small measure responsible for the success of this new work.

Jocelyn Vollmar, who joined the company recently, gave a good performance in *Giselle* at short notice, as did a new Queen of the Willis, Eve King, one of the company's most promising artists. Jocelyn Vollmar, however, gave a rather unsatisfactory performance in *Scheherazade*, but it is hardly fair to condemn her, as she is an excellent technical dancer of the Balanchine school, and Early-Fokine is hardly her métier.

The full-length *Sleeping Princess* has been dropped temporarily from the repertoire, but *Aurora's Wedding* is still presented.

It is expected that Poul Gnatt will return to the Company for the forthcoming New Zealand season. ALGERANOFF and his wife, Claudie Algeranova, are assisting the Australian Children's Theatre Movement, who intend to present traditional folk and fairy-tales in dance form.

New company for the Gores

WALTER GORE and Paula Hinton have sailed for Australia and will form a small permanent company under the auspices of the Australian Ballet Society (Melbourne), who will arrange short professional seasons at regular intervals in Melbourne, Sydney and Adelaide. Cecil Bates also leaves shortly to join them.

- 5 *Sylphides*, *Blood Wedding*, *Café des Sports*
8(M) *Coppelia* (Page, Vernon, Zolan)
12(M) *Coppelia* (Miller, Britton)
14 *Selina*, *Harlequin in April*, *Pineapple Poll*
15(E) *Café des Sports*, *Lady and the Fool*, *Pineapple Poll*
18 *Selina*, *Dances Concertantes* première, *Café des Sports*
21 *Selina*, *Dances Concertantes*, *Café des Sports*
22(M) *Carnaval*, *Dances Concertantes*, *Pineapple Poll*
27 *Carnaval*, *Blood Wedding*, *Carte Blanche*
29(M) *Dances Concertantes*, *The Lady and the Fool*, *Café des Sports*

THE YUGOSLAV NATIONAL OPERA AND BALLET CO. at the Stoll Theatre, London. January 24 for three weeks

- January**
24 *Prince Igor*. Opera with ballet
25
26(M&E) *Romeo and Juliet*
27 *Prince Igor*. Opera with Ballet
29(M) *Romeo and Juliet*
29(E) *Prince Igor*. Opera with ballet
31 *Gingerbread Heart* (with opera *Pagliacci*)
- February**
1 *Prince Igor*. Opera with ballet
2(M) *Gingerbread Heart* (with opera *Pagliacci*)
3 *The Devil in the Village*
4 *Prince Igor*. Opera with ballet
5(E)
7
8 *Gingerbread Heart* (with opera *Pagliacci*)
9(M) *The Devil in the Village*
9(E) *Prince Igor*. Opera with ballet
10 *Gingerbread Heart* (with opera *Pagliacci*)
11 *Prince Igor*. Opera with ballet
12(M)

BALLET RAMBERT

- January**
10 Theatre Royal, York
24 Her Majesty's Theatre, Carlisle
31 Scottish Tour—Rothsay, Troon
Clydebank, Grangemouth, Aberdeen
- February**
7 The Gateway, Edinburgh (2 weeks)
21 Theatre Royal, Chester

DANCERS FROM VIENNA

- Evelyn Ippen, Bettina Vernon with Ronnie Curran
- February**
1, 2, 3 Tour of North Wales
7, 14, 21, 28 Park Lane Theatre, London
12 Hornsea

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

VALERIE HOGAN, Carmel, 7 Croaghpatrick Road, Navan Road, Dublin, wants b.c., m. or f, esp. France and Germany. m.a. 14½. s.i. physical training, photography opera, etc., ls. some French. All answered.

ANNE LLOYD, 114 Ford Road, Upton, Wirral, Cheshire, wants b.c., m. or f., age 14-16, anywhere. m.a. 13½. o.i. animals, reading, records. p.r.

CHARLES M. TABOAS, 1143, First Avenue, New York 21, N.Y., U.S.A., wants b.c., m, any age, anywhere. m.a. 23. (ballet dancer). o.i. music, theatre, travel, etc., ls. Spanish. All answered.

BRUCE FARLEY, S.B.A., Sick Quarters R.N.A.S. Sembawang, Singapore, 27, wants b.c., f, age 20-30. m.a. 24. o.i. theatre, art, music, reading.

MAUREEN E. BADER, 201, Maubern House, Third Street, Springs, Transvaal, S. Africa, wants b.c., m, age 20 and over. m.a. 18. o.i. theatre, travel, music, reading, art, architecture. p.r.

TERENCE MINKER, St. Mary's College, Strawberry Hill, Middx., wants b.c., f, under 21, in London area or Paris. s.i. theatre, poetry, music. o.i. oriental dance, arts, unusual languages. ls. French, Swahili, some Japanese, Mandarin and Italian. p.r. all answered.

DOUGLAS A. BRAGG, 402, Enoggera Road, Alderley, N.W.2, Brisbane, Queensland, Australia, wants b.c., f, age 18-25. m.a. 19. Pref. in Europe, U.S.A., India, Ceylon. o.i. literature, poetry, music, sport, travel, etc. all answered.

ARTHUR C. STOCKER, 66 Sheldon Road, Edmonton, London, N.18, wants b.c., m. or f. any age, esp. in Spain and U.S.A. m.a. 31 (Spanish dance student preferred). o.i. theatre, Spanish music. ls. Spanish, German.

ON THE COVERS

The pictures of Markova on the front cover are:—

1919—In her first ballet dress. 1925—In *Le Chant du Rossignol*, her first created role with the Diaghilev Ballet. 1931—In the Polka in *Façade* for the Camargo Society. 1933—The Lady in *Les Masques* for the Ballet Club. 1938—in *Les Elfes* for Ballet Russe de Monte Carlo (Photo: Gordon Anthony). 1939—The Woman in *Rouge et Noir* for Ballet Russe de Monte Carlo (Photo: Maurice Seymour). 1942—Zemphira in *Aleko* for Ballet Theatre. 1950—The Sugar Plum Fairy in *The Nutcracker* for Festival Ballet (Photo: Gordon Anthony). In *Dying Swan* (Photo: Gilbert Adams). In *Die Fledermaus* (Photo: Walter E. Owen). Centre: in the second act of *Giselle* (Photo: Iris), the most recent picture of her in this ballet.

On the back cover is Pirmir Treçu, in the Spanish solo created for him by Roberto Ximenez, *Puerta de Tierra*, photographed by Denis de Marney. Treçu will shortly be leaving the Sadler's Wells Theatre Ballet to join the Sadler's Wells Ballet at Covent Garden. He first has an important dancing role in the ballet created by Cranko for Michael Tippett's opera *The Midsummer Marriage* at Covent Garden in January.

Mrs. Naomi Ellis and Mrs. Rita Lucking, both Cecchetti trained, and both of whom were to dance at the performance, although at the last moment the latter contracted jaundice and was unable to appear.

Most of the *Recital of the Dance* was performed by pupils of members of the Society, and by those who attend the Society's classes, but an extraordinarily high standard was attained throughout, most especially by the senior corps de ballet when dancing with Cynthia Mayan.

Corps de Ballets in the past have suffered from a painful amateurish look, even though in view of the difficulties found in a small isolated community their very existence is to Kenya's credit, and explains why this tiny colony has been able to produce such talented young dancers as Daphne Dale and Cynthia Mayan.

Until comparatively recently it has been difficult to stage ballet properly because of the inadequacy of the various theatres. Now we have our own fine National Theatre, as well equipped as any, and the only difficulty is to book it in the face of the heavy demand. Cynthia Mayan must have been very satisfied with her reception, for she danced to over-full houses, and at the final performance was smothered with flowers while the audience rose to its feet to applaud.

The show itself was of necessity somewhat varied in quality. There was only a month in which to rehearse a company drawn from all walks of life, many of its members doing full-time jobs. Rehearsal rooms were at a premium and resources were limited. Despite these difficulties the lighting, the costumes and the music throughout were of a high order.

Nairobi audiences are knowledgeable and appreciative, as are audiences throughout the country. This fact is gradually becoming more widely known with the result that visits by famous artists and companies are becoming more frequent. Nevertheless, apart from a very successful visit by Markova and Dolin, the ballet world seems to consider Kenya too much of a backwater. It will be one of the tasks of the Ballet Society to rectify this.

Among other dance events in Nairobi has been the visit to the National Theatre of a very talented ballet company from India.

Michael Levien



BERYL GREY

on the pink cover of our February number, which will also include pictures and opinions of Frederick Ashton's two new ballets for The Sadler's Wells Ballet—*Rinaldo and Armida* and *Variations on a Theme of Purcell*. Pictures and the story of the Yugoslav National Opera and Ballet Company appearing at the Stoll Theatre. The dances of Mexico. Many topical features and all the regular ones—Curtain Up! Steps of the Dance, Dancer you will know, Dancers in Musicals, etc. Pictures and news of ballet from all over the world. On sale January 25.

JACLYN GARRARD, 21 Derwent Road Ipswich, Suffolk, wants b.c., m. or f, age 16-20, anywhere in England, esp. E. Anglia. m.a. 16½. o.i. reading, art, music, travel. p.r.

WITH the probability of a visit from Festival Ballet next year, the possibility of Gore leading a new company, and the Borovansky company's continued success, 1955 looks like a boom-year for ballet in Australia. The prospect of interesting new works in a land of ballet revivals is indeed tempting, but the likelihood of rival companies playing simultaneously, competing for dancers and audiences, and scattering both, is indeed alarming.

News in brief

THE National Ballet, who are no longer a professional company, presented *Giselle* recently. And although this was the version Walter Gore had previously arranged, the fact was not acknowledged on the programme. The production was distinguished by the appearance of a talented 17-year-old dancer, Gayrie McSween, who is rapidly reaching a standard which would be acceptable to a professional company.

REGRETTABLY, the standards set by Laurel Martyn for the Ballet Guild have slipped considerably during her absence in London. Two new ballets have been staged, *Cameo*, a dowdy period-ball affair with Mozart music; and *Prelude to Prep*, a St. Trinian's idea which became an embarrassing frolic, devoid of humour.

E. C. Mason

KENYA

ON the occasion of the visit to her homeland of Cynthia Mayan of the Sadler's Wells Ballet, the recently formed Ballet Society of Kenya put on a full-scale performance—*Recital of the Dance*—at the new National Theatre in Nairobi. Cynthia Mayan not only delighted packed houses with her own dancing, but was of great assistance in training soloists and the corps de ballet.

The show was produced by Eily Gerard, a name that will be recalled by those who remember the days of the Opera Ballet at Covent Garden. She was assisted by

Make sure of your DANCE AND DANCERS every month
—give your newsagent a firm order for regular delivery

Don't let anyone say it can't be had—we supply every
newsagent in Britain—if you have any difficulty send
us his name and address—we will do the rest.

The Vic Wells Costume Ball

at THE LYCEUM THEATRE, LONDON, W.C.2

MONDAY, 7th FEBRUARY 1955

9 p.m. — 3 a.m.

Fancy costumes judged and prizes presented by Famous Stars of the Entertainment World.

Tickets at 30/- obtainable from the Box Offices, Sadler's Wells Theatre or The Old Vic Theatre or by post from The Hon. Dance Organisers, Sadler's Wells Theatre, Rosebery Avenue, E.C.1.

DANCE and DANCERS

for 1954 in one book

A limited quantity of each of the twelve monthly numbers of *Dance and Dancers* in 1954 have been reserved for permanent binding into books. These bound volumes of all the 1954 numbers are whole bound dark blue rexine, and the cover is gold embossed with title and year. The resulting book contains more than 500 photographs. An ideal gift.

A few copies of 1953 bound volumes still available

30s. including packing and postage to any address in the world from *Dance and Dancers*, 21 Lower Belgrave Street, London SW1

NOTED THROUGHOUT
THE THEATRICAL WORLD

Suppliers of fabrics to schools for regulation
and practice dresses and uniforms . . .

Selective range of **TARLATANS · NETS**

SATINS · TAFFETAS · ORGANDIES

COTTONS · VELVETEENS

& ALL STAGE FABRICS

EMPEE SILK FABRICS
LIMITED

Patterns free on request

Call, write, telephone or wire

Dept S · Commerce House 45 Middlesex St EI · BIS 7464

★ LOOK

for

ROBERT
NEWTON

in

Long John Silver
on the January



Films and Filming

Now on sale · 1/6

Inside read these illustrated features:

KING VIDOR on *Lillian Gish*; The story of **ROBERT NEWTON**; Making *Long John Silver* by the producer, **JOSEPH KAUFMAN**; The Best Films in 1954 chosen by Catherine de la Roche, Oswald Blakeston, Ernest Borneman, etc.; Picture supplement of **CARMEN JONES**, **HANSEL AND GRETEL**, **NEW FACES**, and picture reviews of 15 new films; Catherine de la Roche on **AUTANT-LARA**; **FRENCH CAN-CAN** by Ginette Billard; Personality of the month: **SYDNEY BERNSTEIN**; Art Films by Brenda Poole; Hollywood personality: **IDA LUPINO**; Louis Marks on Film Humour; John Minchinton on **THE GORKI TRILOGY**; In Camera (gossip); In Production (films coming soon); Reports from correspondents in Hollywood, Italy, France, Sweden, Japan, etc.; Documentaries, 15 mm. films; New Books, Records, Cartoons, Music; **FILMGUIDE**, and more than 70 new photographs.

Order from a newsagent or by post 1s. 8d. from
21 Lower Belgrave St., London, S.W.1

HANSOM BOOKS publishers of *Dance and Dancers* · Music
and Musicians · *Plays and Players* · *Films and Filming*



LOOK

for

PAUL SCOFIELD

in

Time Remembered
on the January



PLAYS AND PLAYERS

out December 30 · 1/6

Inside read these illustrated features:

RICHARD BUCKLE on *The Best Performances of 1954*; Peter Daubeny on **MAURICE CHEVALIER**; Campbell Williams on *My First Year at the Arts*; John Vickers on *How I photograph the Stars*; Personality of the Month: **JEAN ANOUILH**; Nicholas Stuart Gray on *Children's Plays*; The Return of Beatrice Lillie by Ronald Barker; Picture supplement of new plays including **THE TAMING OF THE SHREW**, **TIME REMEMBERED**, **AN EVENING WITH BEATRICE LILLIE**, **SIMON AND LAURA**, **THE LITTLE GLASS CLOCK** and **ACCOUNTING FOR LOVE**; Cover stories of **PAUL SCOFIELD** and **MARGARET LOCKWOOD**; Repertory—The Theatre Royal, Stratford; Amateur—The Thespians, Halifax; Reports from correspondents in New York, Paris, Berlin, Bristol, Birmingham, Edinburgh, Cambridge and other theatre centres; New Books, Records, Scripts; Radio, TV; Picture reviews of new plays in London and more than 50 new pictures.

Order from a newsagent or by post 1s. 8d. from
21 Lower Belgrave St., London, S.W.1

HANSOM BOOKS publishers of *Dance and Dancers* · Music
and Musicians · *Plays and Players* · *Films and Filming*

DANCE AND DANCERS is published by the proprietors, **HANSOM BOOKS LTD.**, 21 Lower Belgrave Street, London, S.W.1 (Tel.: SLOane 8087). Sole Agents for **CONTINENTAL EUROPE**: Nouvelles Messageries de la Presse Parisienne, 111 Rue Réaumur, Paris 2me; **U.S.A.**: International News Co., 131 Varick St., New York 13; **AUSTRALASIA**: Gordon & Gotch (A/sia) Ltd.; **AFRICA**: Central News Agency Ltd.; **SOUTH AMERICA**: Carlos Hirsch, Florida 165, Buenos Aires, Argentina; Agencia de Libros, Obligado 974, Montevideo, Uruguay; Alfonso Sanfelieu, Casilla 9364, Santiago de Chile; **PORTUGAL**: Livraria Bertrand, 73 Rua Garrett, Lisbon; **BRAZIL**: Livraria Freitas Bastos S.A., Rua Bitencourt da Silva, 21a Largo de Carioca (Caixa 899) Rio de Janeiro. Printed in England by **CLEMENTS, NEWLING & CO. LTD.**, WEMBLEY. **HANSOM BOOKS** also publish every month **PLAYS AND PLAYERS**, for theatre lovers and **MUSIC AND MUSICIANS** for music and opera lovers and **FILMS AND FILMING**, for film lovers.



Dance and Dancers

Pirmin Trecu

